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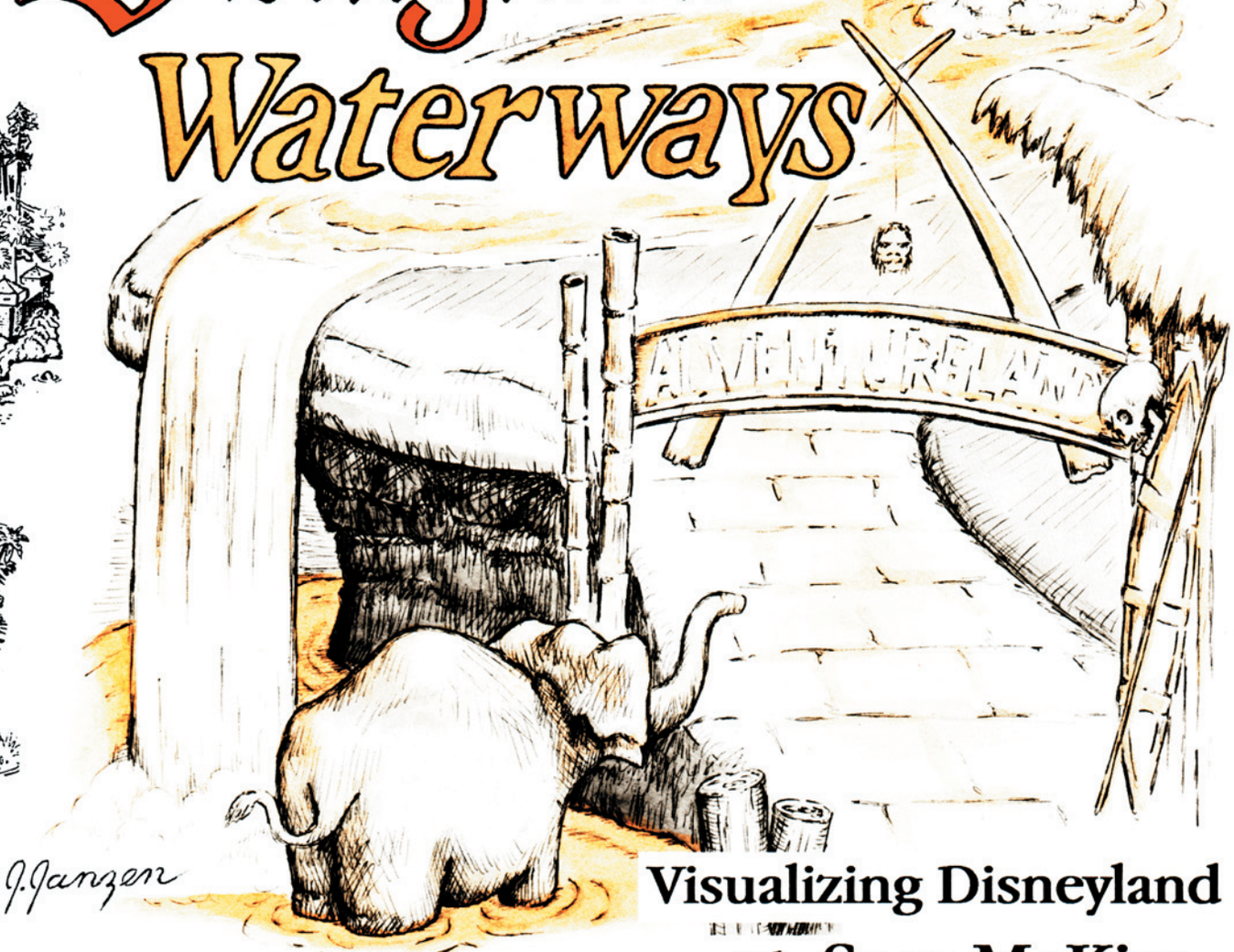
The E Ticket®

" COLLECTING THEME PARK MEMORIES "

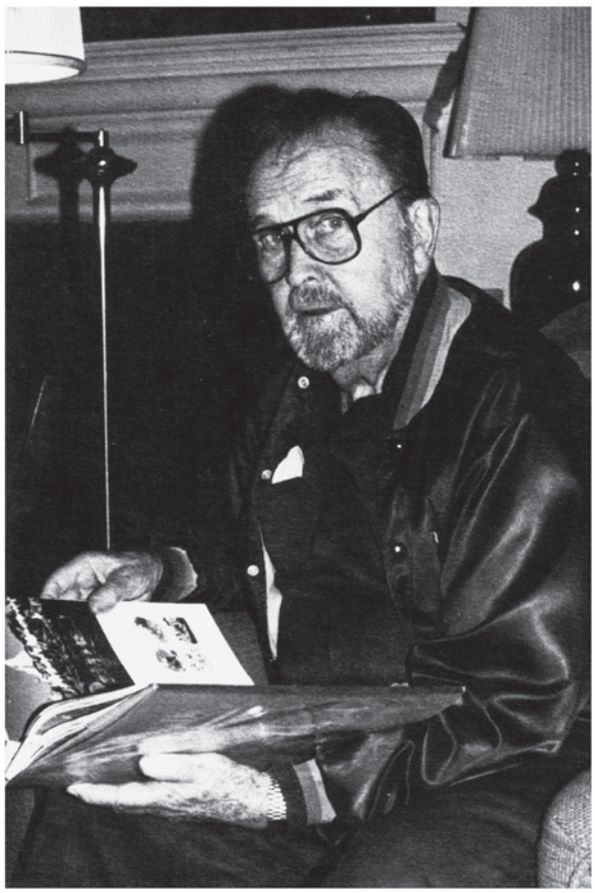
On Disneyland's Waterways



Visualizing Disneyland with Sam McKim

Main Gate

WELCOME ... Welcome to Issue #18 of The "E" Ticket. Disneyland is often thought of as a magical collection of individual rides and attractions ... a pleasing patchwork of separate experiences, held apart by walls and plantings, queues and ride themes. In our study of Disneyland's development for articles in past issues, we became interested in a scenic feature shared by a surprising number of rides and locations around the Magic Kingdom. Join us as we explore the Park from a fresh perspective ... and follow *Disneyland's Waterways* past and through many of our favorite attractions.



The Imagineering process ... bringing an attraction from concept, through design, all the way to construction at the Park ... is complicated, to say the least. This issue, veteran Imagineer Sam McKim discusses his career with Disney, his work at Disneyland, and helps us visualize another segment of how attractions come to be. Sam's artistic contributions to the Park (and to the souvenirs in our collections) can be found everywhere, woven into the fabric of Disneyland history.

Our good friend Ken Anderson passed away on December 12, 1993. Ken's accomplishments during his 44 years with Disney were tremendous. At the Studio he served as animator and then Art Director on many of the classic films. His influence on their backgrounds and architectural styling (*101 Dalmatians* is a good example) helped these films achieve the status they'll have for generations. Ken helped us with two issues, sharing his work on Disneyland attractions and his memories of Walt. Rides like the **Haunted Mansion** and themed areas like Fantasyland (both the '55 and the '83 versions) showcased Ken's ability to infuse concrete and wood with fantasy and imagination. We'll think of our friend Ken whenever we enjoy **Storybook Land** and the dark rides in Fantasyland. We'll also remember his warmth, his humor, and his generosity during our times with him. Thank you, Ken.

Much expertise on collectibles and their rarity came from our pals Linda and Bruce Cervon, Dug Miller, Brett Thompson and Dean Mancina. Many facts, material and insights were gained from Ed Squair, Renie Bardeau, Polly Anderson, Dave Smith, David Mumford, Blake Bullock, Tony Baxter and Roberta Brubaker. And we gained a new understanding of the Imagineering process from Sam McKim. His career, both before he joined Walt Disney and after, is eventful and fascinating ... so read on.

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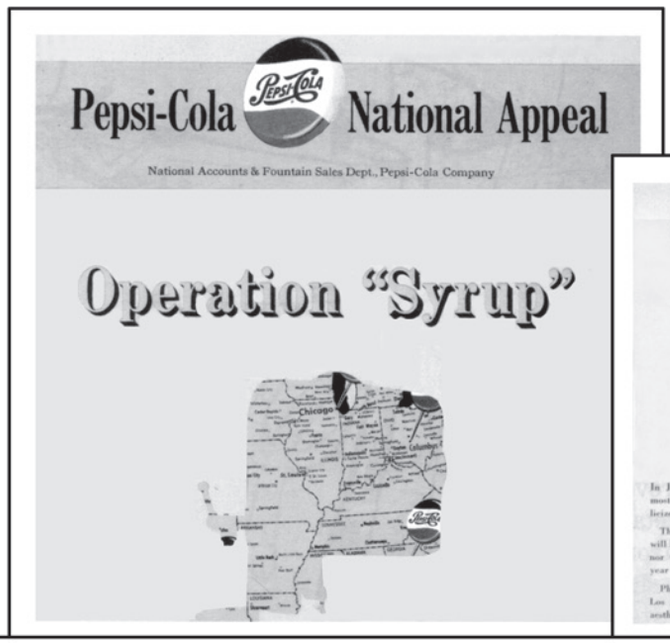
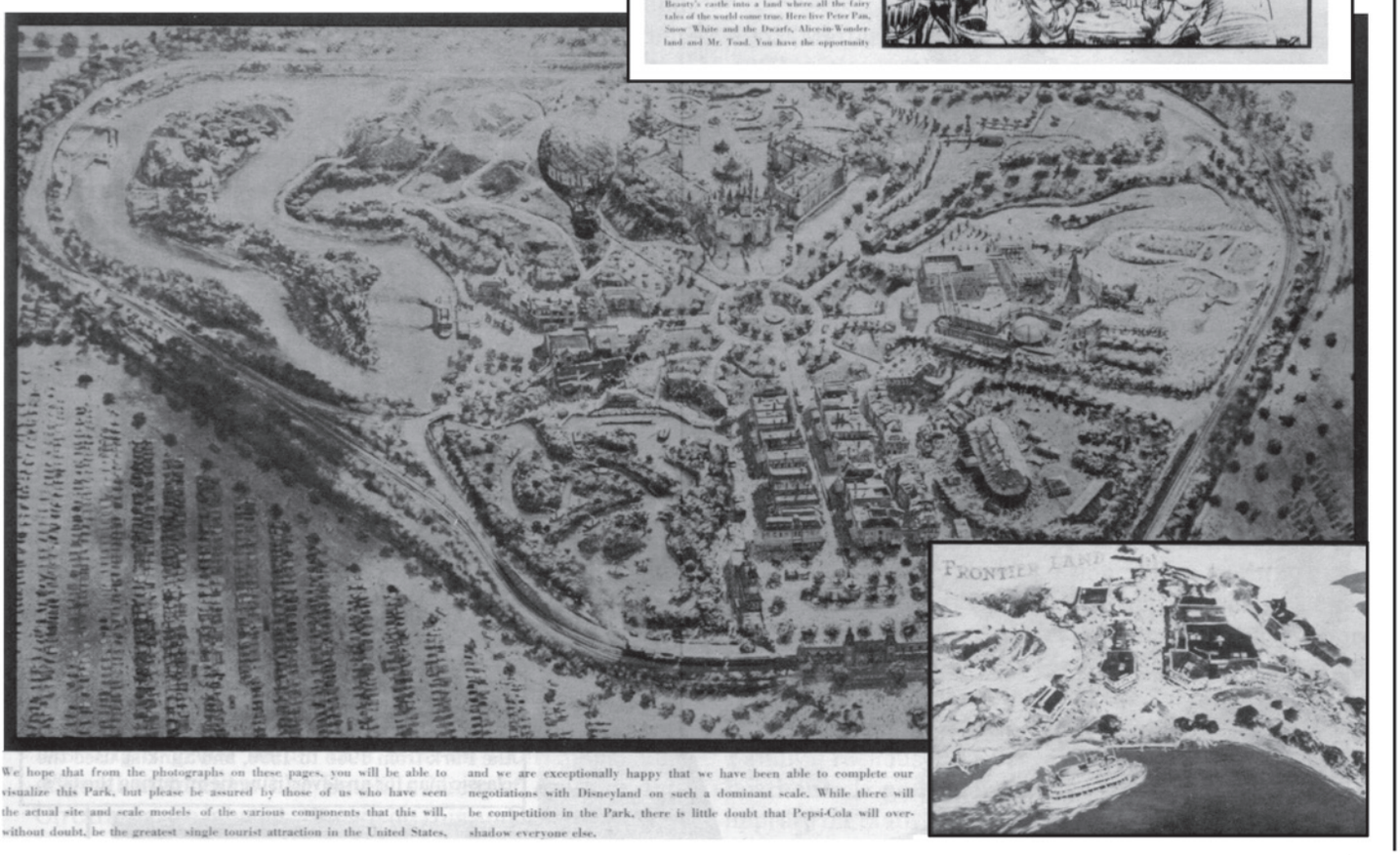
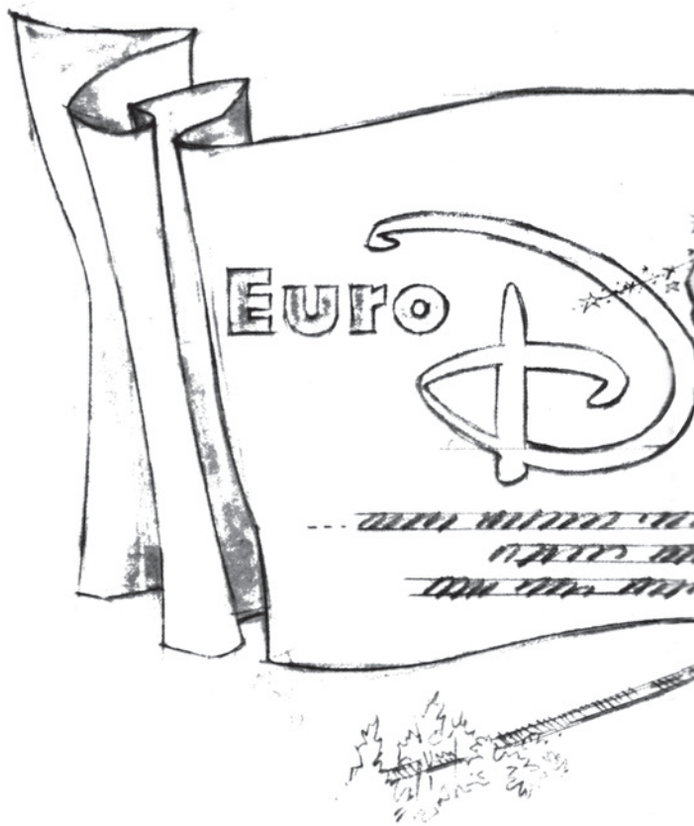


The original sources of Disneyland collectibles often determine their rarity. Retail items (like games and puzzles) sold nationwide are now found more easily than merchandise (like guidebooks) available only at the Park. Among the scarcest of all are the in-house promotional items given over the years to Disneyland employees and to the employees of the Park's corporate sponsors.

Here's a Spring 1955 advertising campaign book circulated by Pepsi Cola, which announces its upcoming participation in Disneyland's grand opening, at the **Golden Horseshoe Saloon**. Included with Sam McKim's illustration of the **Saloon's** interior (see page 15) is a 13" x 19" duotone fold-out of Herb Ryman's early rendering of the Park. Walt Disney's first theme park was still a gamble at this point, and Pepsi backed their investment in Disneyland with an enthusiastic and hopeful sales pitch for Disney's "marvel of delight."



DISNEYLAND SOUVENIR MAPS 1958-1965



During its first ten years, Disneyland held a unique place in the world of entertainment ... it was the only "magic kingdom" in the theme park limelight. During this period, Walt Disney was personally involved in changes and additions to his new Park, and the world watched as this expanding new enterprise proved successful. The Disneyland souvenir maps from that time retain and convey the essence of that era and provide us with a strong emotional tie to this first Magic Kingdom. Their impressive size, colorful graphics, heavy linen-like paper ... and the intricately detailed artwork of Disney Imagineer Sam McKim ... make them highly prized by today's collectors.

These were the best maps at the Park during a time of maps. Unlike "throwaway" maps like those given out on Tom Sawyer

Two happy kids are presented a 1964 Disneyland souvenir map in this promotional photo taken on Main Street. The Sunkist Citrus House was part of the Park from 1960 to 1990, and Sunkist used the classic map for an advertising tie-in during the 60's.

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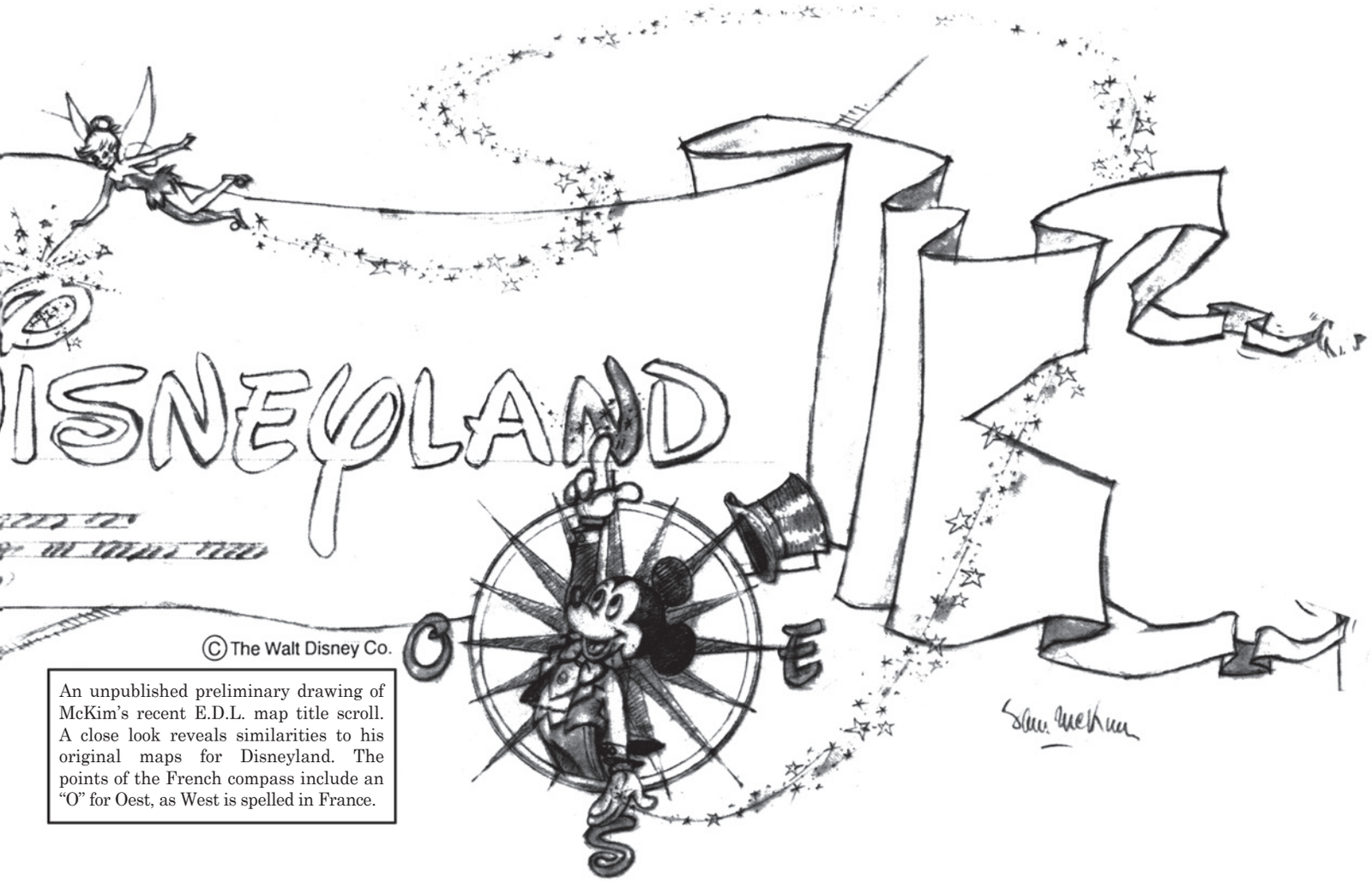

An unpublished preliminary drawing of McKim's recent E.D.L. map title scroll. A close look reveals similarities to his original maps for Disneyland. The points of the French compass include an "O" for Oest, as West is spelled in France.

Island, at Main Street's Bank of America or in guides provided at the gate, these were designed to be used (and cherished) later. Kids have always taken them home and studied them to learn the Park, to retrace their recent visits, and to plan with enthusiasm their next trip to the Magic Kingdom.

The first McKim map appeared in 1958 and was soon revised to reflect the 1959 Tomorrowland expansion. Initially "designed and released by The Art Corner," they were sold framed or rolled (and later folded) throughout the Park. Sam McKim was involved in "patching" (redrawing in order to update an area) his artwork for the first five versions of the map and these are the ones most of us are familiar with. Collectors may be surprised to know that there were actually six different printings of these classic souvenirs:

1958 (Viewliner) w/orange border - the first and rarest of the Disneyland maps, available for less than one year, it shows the first Tomorrowland, with the Viewliner Train of the Future and the Skyway supported by the pre-Matterhorn "snow mountain." This is the first and only map of Frontierland's Stagecoach and Conestoga Wagon routes around Rainbow Mountain, with the Pack Mule loading area near the rustic wooden flume. Jungle Cruise has bright green water (it's blue on later maps) and original attractions like Satellite View of America and Circarama are labeled. Shown on this and later maps are "Future Attractions" such as the Haunted House, Liberty Street and Edison Square.

1958 (Matterhorn) 2nd map w/orange border - actually a 1959 version, with an entirely new Matterhorn, Monorail and Submarine Lagoon area "patched" in by Sam McKim. Also has an updated Frontierland *with True Life Adventure* areas Bear Country and Beaver Valley, with Cascade Peak and a redrawn Living Desert.

1961 (Monorails) w/pink border - last map with "Art Corner" in fine print, new areas include the Flying Saucer ride, new four-car Monorails on their expanded (2.4 mile) run to the Disneyland Hotel, and a third Monorail in yellow. Gone is the World Beneath Us, the Crane Bathroom, the Casey Jr. station and the parking lot trams. Fantasyland gains Skull Rock Lagoon with eating area.

1962 (Douglas Rocket) w/blue border - adds the New Orleans Square "Future Attraction" and a redrawn prediction of the Haunted Mansion. The footbridge and Chicken Plantation restaurant disappear from Frontierland, the Indian Village moves upriver, replacing the third landing once used by Tom Sawyer Island Rafts. A major Adventureland "patch" includes the Sacred Bathing Pool of the Elephants, the Enchanted Tiki Room and Swiss Family Treehouse. The original two-story Jungle Cruise boathouse is no longer shown, and "Babes in Toyland" appears on Main Street.

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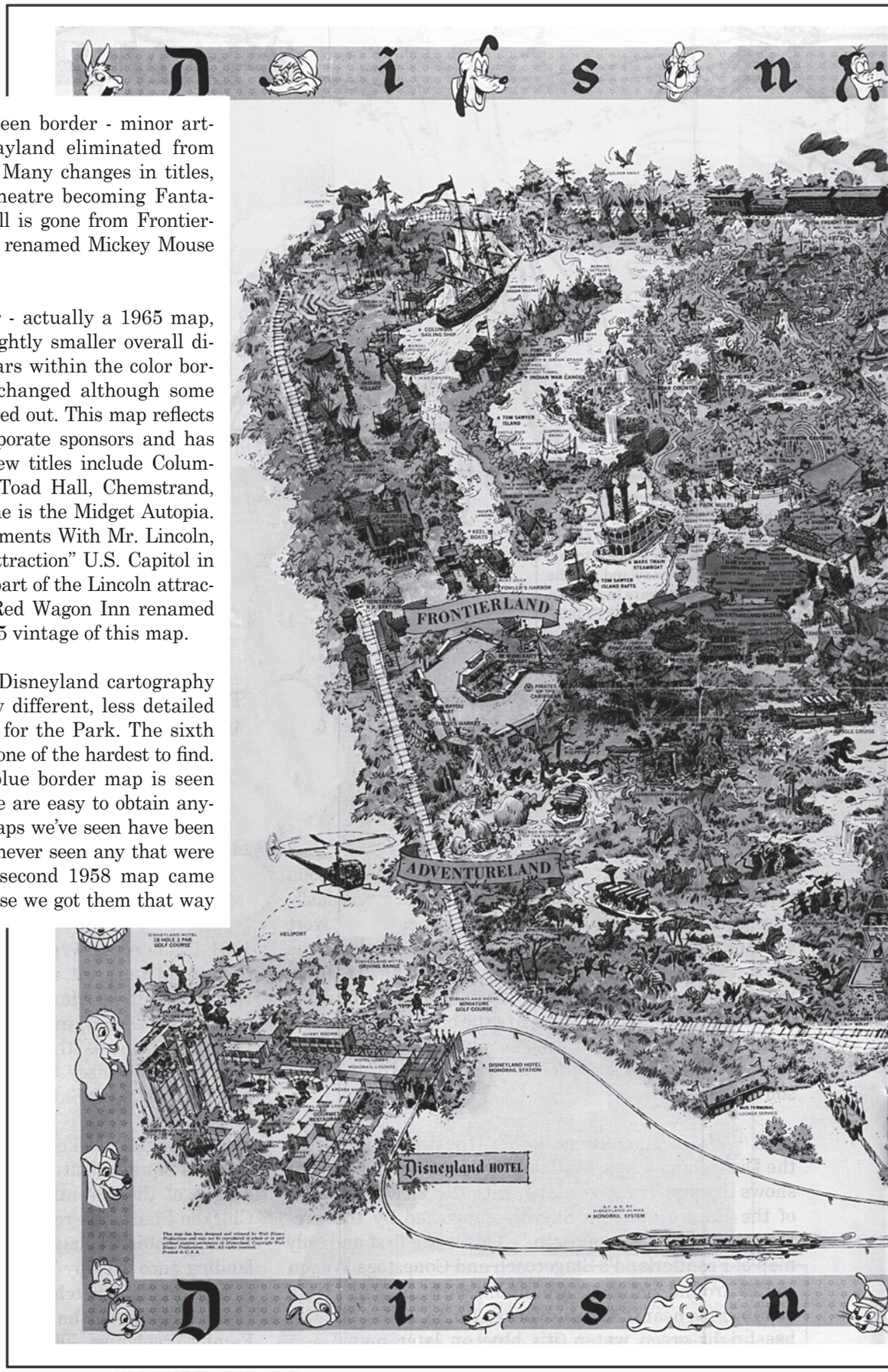
1964 (no Holidayland) w/green border - minor artwork changes, with Holidayland eliminated from near the Disneyland Hotel. Many changes in titles, like Mickey Mouse Club Theatre becoming Fantasyland Theatre. Mineral Hall is gone from Frontierland, and Babes in Toyland renamed Mickey Mouse Club House on Main Street.

1964 (stars) w/green border - actually a 1965 map, (shown to the right) has slightly smaller overall dimension and dark green stars within the color border. McKim artwork is unchanged although some small details have been colored out. This map reflects Disneyland's many new corporate sponsors and has dozens of name changes. New titles include Columbia Landing, Indian Store, Toad Hall, Chemstrand, Tomorrowland Jets, etc. Gone is the Midget Autopia. Main Street gains Great Moments With Mr. Lincoln, and the one-time "Future Attraction" U.S. Capitol in Miniature is moved over as part of the Lincoln attraction. Changes such as the Red Wagon Inn renamed the Plaza Inn prove the 1965 vintage of this map.

The first and finest era of Disneyland cartography ended in 1966, when a very different, less detailed seventh map was produced for the Park. The sixth map (with the stars) may be one of the hardest to find. We believe that the 1962 blue border map is seen most often, but none of these are easy to obtain anymore. All of the 1958 first maps we've seen have been mounted on boards ... we've never seen any that were folded. We know that the second 1958 map came folded, as did the rest, because we got them that way from Merlin's Magic Shop.



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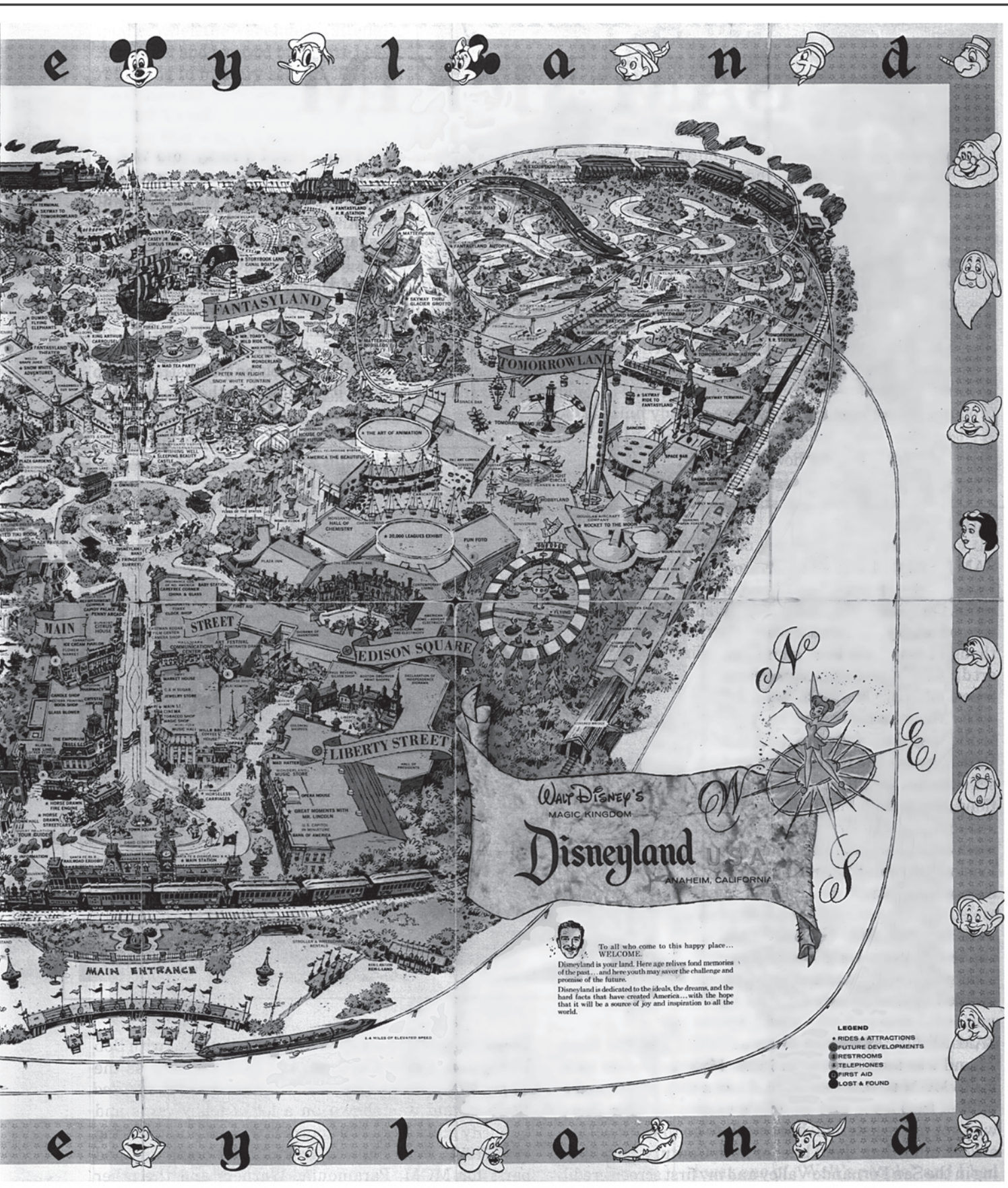
e y l a n d
FANTASYLAND
TOMORROWLAND
MAIN STREET
EDISON SQUARE
LIBERTY STREET
MAIN ENTRANCE
Walt Disney's
MAGIC KINGDOM
Disneyland
ANAHEIM, CALIFORNIA
To all who come to this happy place... WELCOME.
Disneyland is your land. Here age relives fond memories of the past... and here youth may savor the challenge and promise of the future.
Disneyland is dedicated to the ideals, the dreams, and the hard facts that have created America... with the hope that it will be a source of joy and inspiration to all the world.
LEGEND
RIDES & ATTRACTIONS
FUTURE DEVELOPMENTS
RESTROOMS
TELEPHONES
FIRST AID
LOST & FOUND
e y l a n d

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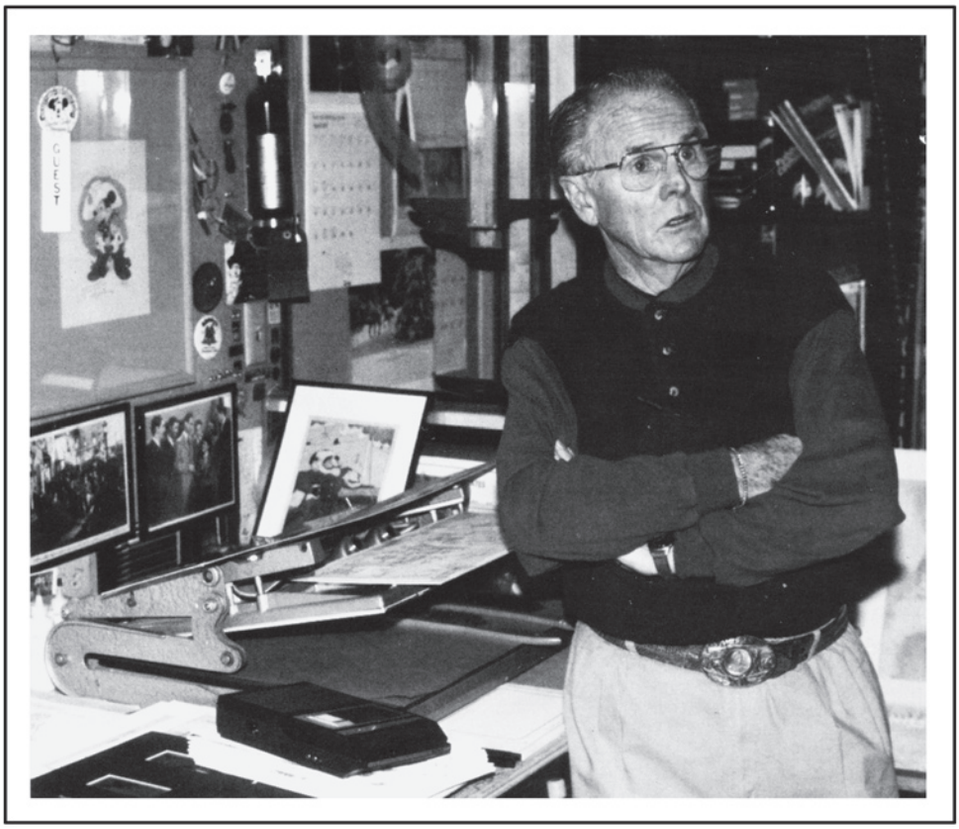
Visualizing Disneyland with...
SAM McKIM

Sam McKim joined Walt Disney and the Disney organization in December of 1954. Hired directly into W.E.D. Enterprises (Imagineering), he began producing illustrations of proposed structures for Frontierland and Main Street which were soon to be constructed. Sam went on to make designs and creative contributions to many favorite attractions at Disneyland, and later for the Florida parks during his 32 year career with Disney. His drawings and concepts influenced the original look of Disneyland's themed areas and helped shape rides like **It's A Small World**, **Carousel of Progress** and the **Haunted Mansion**. Dramatic examples of his work have been enjoyed over the years in the **Great Moments With Mr. Lincoln** attraction. Enthusiastic collectors of Disneyland memorabilia have elevated Sam McKim's six souvenir maps, produced for the Park in the first ten years, to legendary status.

Sam calls himself a "sketch man" ... an informal title which seems too modest when we view the detailed Disneyland scenes shown on these pages. In the conversation which follows, Sam McKim describes his role as an illustrator who advanced the creation of Disneyland attractions through "visualization" ... making it possible for others to view the proposed attractions as if they were already finished.



THE "E" TICKET: Sam, how would you describe your first assignment at Disney, when you got started with them in 1954?

SAM McKIM: I was an illustrator. I was a "sketch man," and I ended up as an illustrator, too. That's what I always wanted to be, although I may have been a bit of an art director or project designer from time to time over the years. I worked with different art directors, assigned to them as they built things at the Park. I would do continuities and set sketches for films, or visualizations of exteriors and interiors for attractions. My first project was work on the **Golden Horseshoe Saloon**, which was sponsored by Pepsi Cola at the time.

THE "E" TICKET: Before we talk about the Park, we'd like to hear about your background and the work that led to your Disney career.

SAM McKIM: I started as an actor ... I got into films when I was ten years old in 1935. My grandfather took me to MGM to visit a cousin ... I had a mop of hair and a million freckles ... and we met a casting director there who got me registered. I got a call to go to work within a week after that. I did bits for 20th Century Fox, filming in the San Fernando Valley and my first screen credit was in a film called *Country Gentlemen* for Republic Studios. I "clicked" on that one, so I started making Westerns (playing nine year olds at age eleven) with Bob Livingston, Crash Corrigan, and Max Terhune as the Three Mesquiteers. I got third billing on a serial, *Painted Stallion*, and was shown on a lot of lobby cards and publicity stills. I was on contract with Republic during 1937/1938, then I moved around a lot doing bits and parts for MGM, Paramount, Warners and the other major studios. I appeared in *Sergeant York* with Gary Cooper in 1941.

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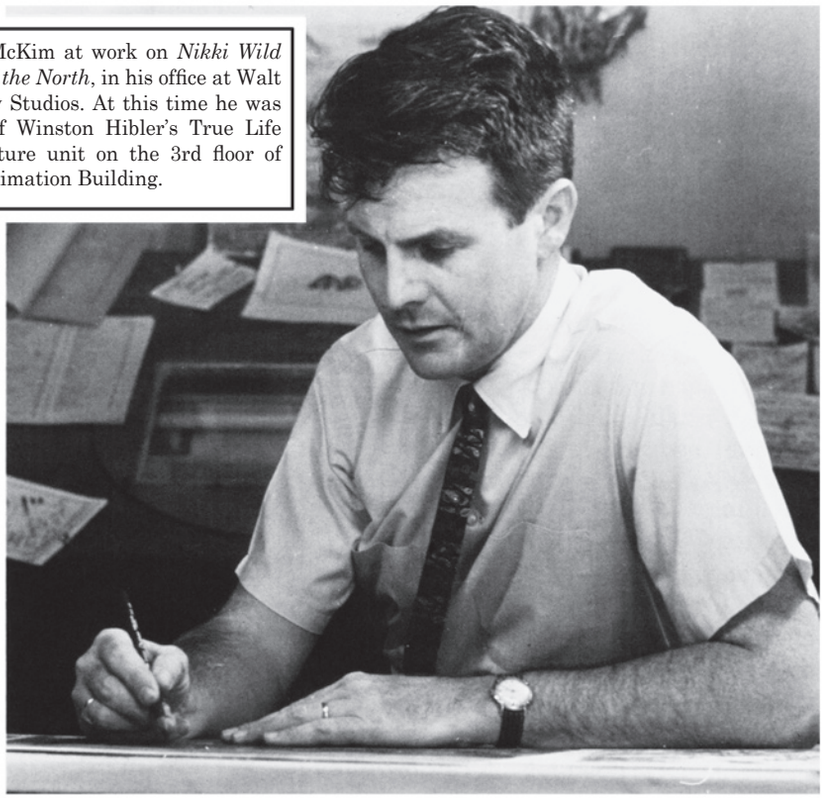
I went into the Army in 1943 and was with the American Division in the Philippines when the war ended. I attended Art Center and received my degree before returning to military service. My personal combat experiences came with the 1st Cavalry Division during the Korean War where I received the Distinguished Service Cross. I came home from Korea in January of 1952 and finished my art training at Chouinard Art Institute. I went back to 20th Century Fox, but not as an actor ... I went back as an artist in their advertising and art departments. By 1953 I was doing "coming attractions" illustrations for the early Cinemascope films.

In 1937, Republic Pictures featured (from the right) Smiley Burnette, Gene Autry, Helen Vaekis and young Sammy McKim in one of their western films.

Back then they couldn't use film clips for their trailers because Cinemascope films required a special (anamorphic) lens for projection. These lenses were rented to theatres with the films, but the previews had to be shown in standard format. Without the special lens, everything in the actual film footage would look tall and skinny, so the preview trailers were made with music, narration, and color illustrations. The first one I did was *King of the Khyber Rifles* with Tyrone Power. Then my artwork was used, along with stuff by Hal Foster, for *Prince Valiant*. We followed that with *Hell and High Water* with Richard Widmark.

THE "E" TICKET: Do you have any examples of the artwork you did for these films?

SAM McKIM: I have a few photos, but those old "Previews of Coming Attractions" are available from companies that sell trailer reels.



Sam McKim at work on *Nikki Wild Dog of the North*, in his office at Walt Disney Studios. At this time he was part of Winston Hibler's True Life Adventure unit on the 3rd floor of the Animation Building.

THE "E" TICKET: We feel safe in describing your personal history as "colorful." When exactly did you make your move from Fox to Disney?

SAM McKIM: Well, there were layoffs happening at Fox in 1954, and quite a lot of people had already gone to Disney. Dick Irvine and Marvin Davis went as a team ... and Herb Ryman had a rich background at 20th Century Fox before he joined Disney. And I was another Fox guy. The Fox people loaned me some of the continuities and storyboarding I had done for films like *The Untamed*, *There's No Business Like Show Business*, *White Feather* and others, to take over to Disney. I showed them my work on a Friday and they okayed it, and said: "We can use you ... start Monday ... be here at 8:00."

I was one of "Walt's people" and I had twelve years of contact with him. I didn't have as many years as some of

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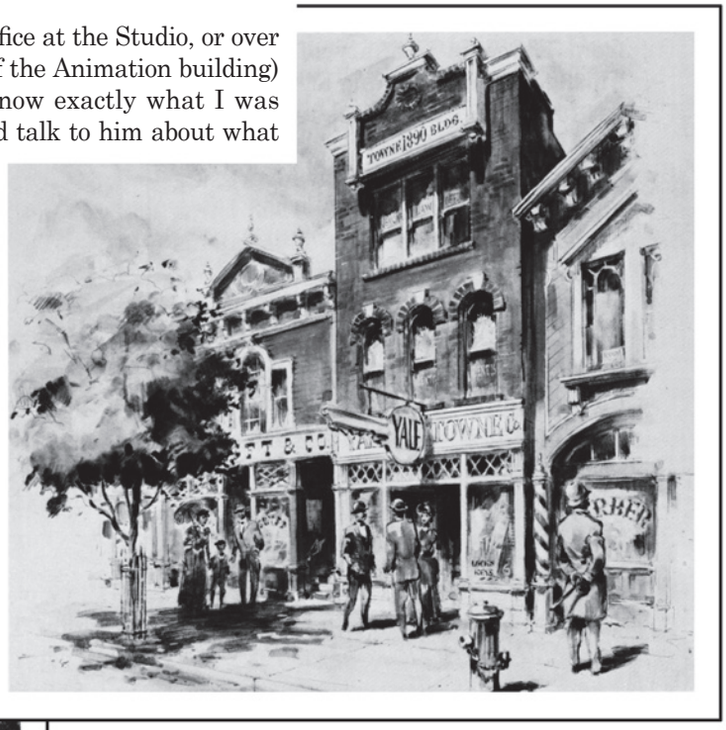
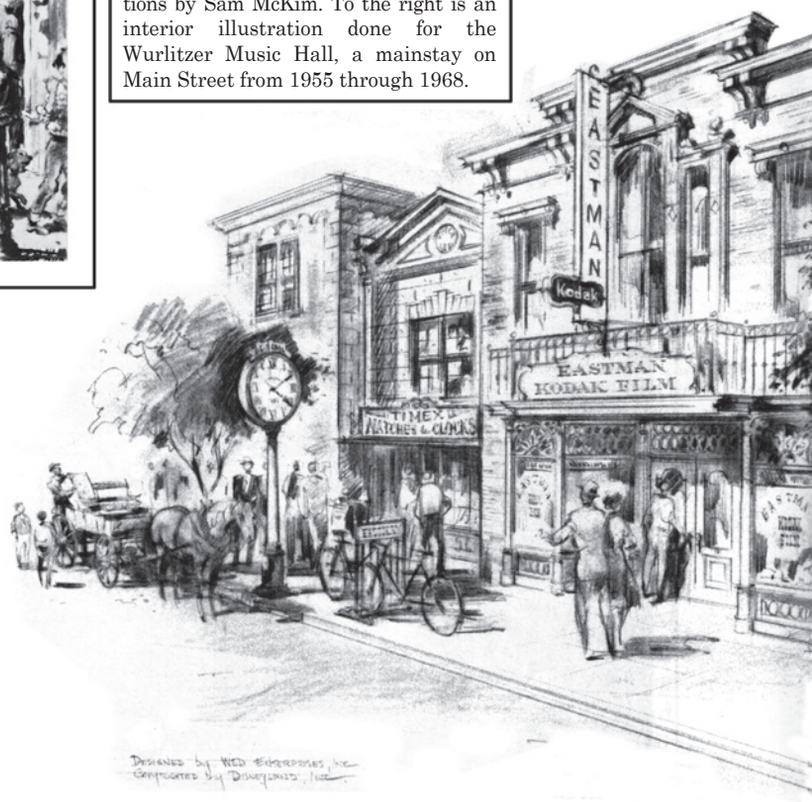
these "old timers" ... some of them are still around and I often see Marc Davis and John Hench and others. The first week I was there I was working with a friend of mine named Fred Harpman, who came from MGM. We stayed in during lunch, eating sandwiches and working on something for Disneyland, when Walt came by our office. Walt used to roam the halls at WED, not just at night (he was famous for that) but during the lunch hour, too. He was so taken up with Disneyland ... so interested in it, you know. That was his "baby" and he stayed aware of everything that was going on. Fred and I were sitting there when we heard footsteps coming down the hall. Walt poked his head around the corner and said: "Hi ... I'm Walt Disney ... who are you?" We introduced ourselves and about a week later he met me in the hall and said: "Hello, Samuel." He called me by that kind of biblical name from then on.

He had a way of making the rounds. He would walk into your office at the Studio, or over at WED after we moved there (we used to be in the North end of the Animation building) and he'd say, "Hi Samuel, what are you doing?" He would know exactly what I was working on but he wanted to know how it was coming along. I'd talk to him about what I was doing and he'd sit down for a minute and give me a thought or two. Then he'd say, "I'll see you..." and he'd walk out. But he'd drop in ... he had a personal touch with his people, and I was just one of his artists, you know.



A gallery of 1954 Main Street visualizations by Sam McKim. To the right is an interior illustration done for the Wurlitzer Music Hall, a mainstay on Main Street from 1955 through 1968.



THE "E" TICKET: You weren't brought in to work at the Disney Studio ... you were hired directly to work on Disneyland.

SAM McKIM: That's right ... for Disneyland. WED Enterprises hired me. The only animated film I worked on was *Sleeping Beauty*. I did rough continuity sketches that Joe Rinaldi further adapted in his style. I worked with him and the associate producer for maybe two months, on the "dragon fight" and the people going to sleep and all that. I helped visualize it and stage some of the scenes. It was interesting and I got to make friends with a lot of those guys. Afterwards I worked in that area, near Winston Hibler and Roy E. Disney and a few others. I was usually involved in projects as a "sketch artist."

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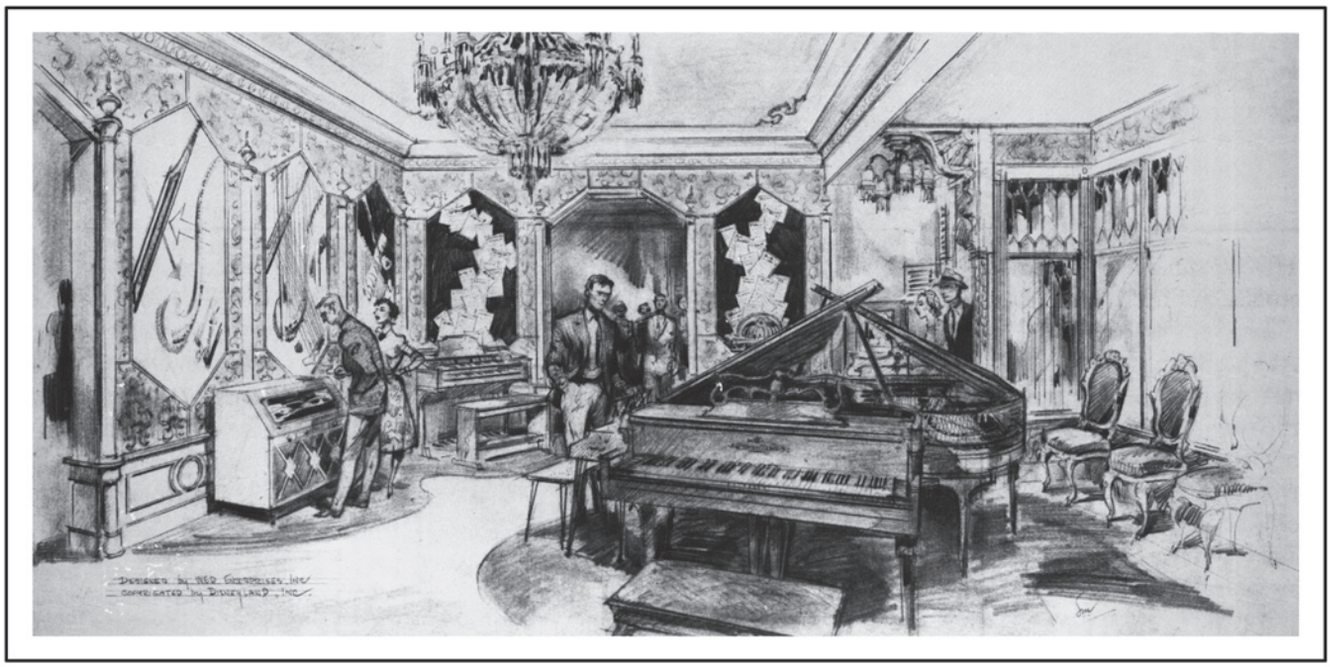
I started with some work on the Pepsi Cola area in Frontierland, and some drawings around the "hub" for the Crystal Palace. I did some Wurlitzer sketches, both interiors and exteriors ... architectural drawings with vehicles and people in them, for scale. Street scenes, mainly, of a turn-of-the-century Main Street. You see, before I'd get to work as "sketch man," the architectural designers and draftsmen would complete the plans, elevations, and cross-sections for a structure. But they needed illustrations done in perspective. They would bring me in when they wanted to see what it would actually look like, but before they spent the money on the labor and materials to build it. This was the same as in motion pictures, where a scene would be proven in a sketch before they filmed it.



THE "E" TICKET: Was this instead of making models, or was this artwork done before modeling the structure?

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SAM McKIM: They made models also, but they didn't in every case. They needed a way to see the finished structure ... really finished, with paved streets and curbing and correct period lampposts ... and you can't get this look from a blueprint. We called these things "visualizations." You see, words are elusive, and even correct elevations and plans don't give a realistic look in perspective. They use the "sketch artist" to put that stuff in. I'd take the structure facades and do them with a horizon line for perspective, with vanishing points. I'd put trees and bushes in there, and people. We'd add a little color on them and a nice matte, and then they could use them to present the package when they met with the corporate sponsors. Walt would review them, first with his art directors, then with the clients. There were meetings with Timex, Wurlitzer, Kodak and many other companies. These people were practical and you had to keep them happy. They wanted to visualize before they let us build for them. Disney had a group of people who contacted these companies at their corporate headquarters with ideas, and they were all mesmerized by Walt. He had this wonderful persona that was known across the country already. He had a way with people, and he'd talk to them and he was so earnest. His enthusiasm was catching and he could put things over in meetings. If he wasn't enthusiastic for some reason during a working meeting ... if he had a bad cold or something ... he'd leave the meeting.

THE "E" TICKET: So these illustrations were intended as presentations to the companies who were to sponsor the attractions being built.

SAM McKIM: That's right. And they might modify what we'd done ... they'd say: "Let's make that canopy a little larger and those trees a little smaller." I did a surprising number of sketches for the Wurlitzer people. They were in there for several years, and these drawings were done to get their approval to go ahead. I didn't sit in on those first meetings, but afterwards I did get in on some of them.

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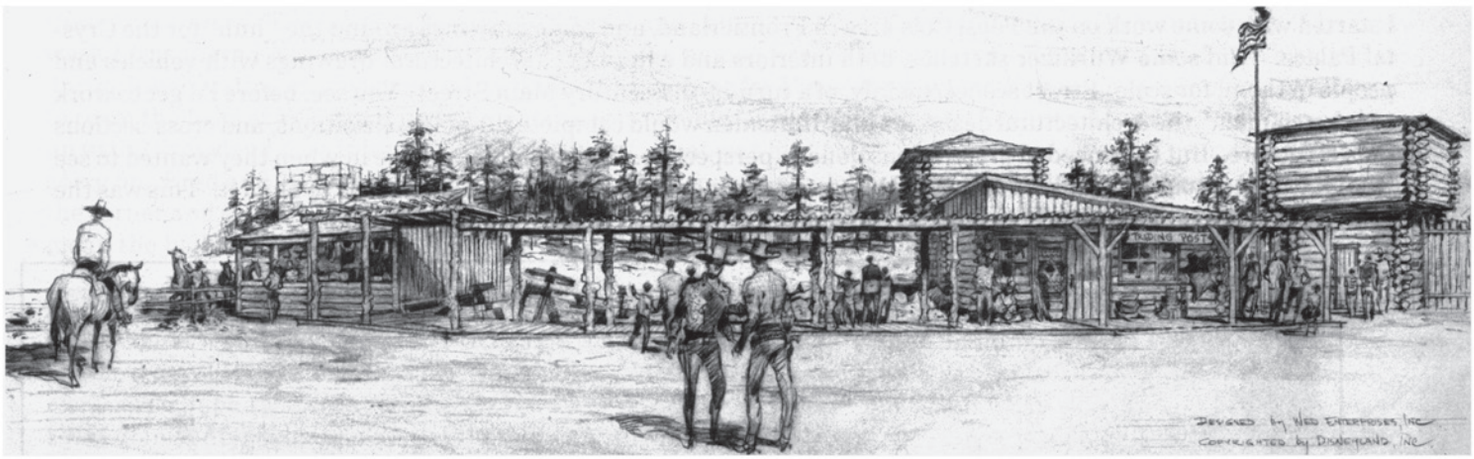

THE "E" TICKET: This drawing, of this Frontierland area, was actually built using all of this gnarly burlwood...

SAM McKIM: Oh yes, and Walt picked out all of that wood. They were diseased tree trunks, is what they were. Walt was enamored with them when he was up North, and he bought them and had them stacked up at home, I think. Then he had them brought to the Studio. He had said: "I don't know where I'm going to use these things, but I'm going to use them!" And he did! Bill Martin was in charge of this area too. Mineral Hall was back there, and they had the mule ride and all the wagons.

I worked with George Patrick, who was the Art Director in charge of getting Frontierland completed by deadline. I've got some old sketches I'll show you. Here's Casa de Frito, and the Pendleton shop. This drawing was for Aunt Jemima restaurant, and they had black chefs behind the counter. I did a few sketches for Fantasyland, too, like this one of the Tinkerbell Toy Shop. These were done for Bill Martin,

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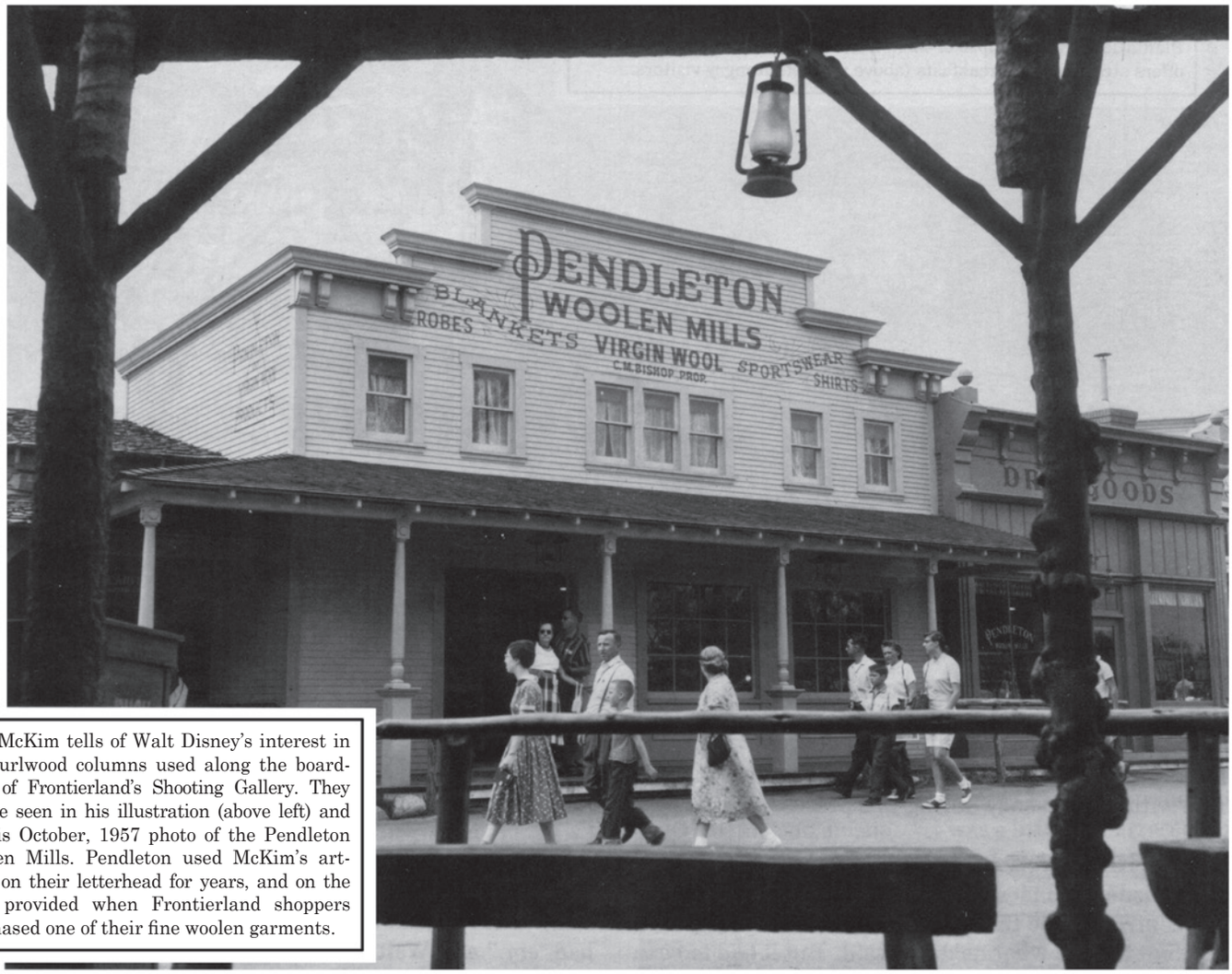

Sam McKim tells of Walt Disney's interest in the burlwood columns used along the boardwalk of Frontierland's Shooting Gallery. They can be seen in his illustration (above left) and in this October, 1957 photo of the Pendleton Woolen Mills. Pendleton used McKim's artwork on their letterhead for years, and on the bags provided when Frontierland shoppers purchased one of their fine woolen garments.

the art director for Fantasyland, and Bruce Bushman was one of the directors there, too.

I'd do a street scene like this, from the perspective of the guest. I had to show castle turrets as they were designed. I didn't have the option of designing any of this myself at the time. You'd pick up this architectural stuff as you go, and we had a few reference books we'd refer to. You had to find out what a corbel was, and a newel post, and all the other things. After a while you felt at home with it. If you didn't understand, you'd ask questions. This Pendleton exterior was used by them for their advertisement ... and my drawing was used on their official stationery. I colored it afterwards, too. I enjoyed doing the western stuff because I knew what the rear end of a horse looked like, and a saddle, because I used to "spin a rope" myself.

Other Frontierland work I did included an outdoor shooting gallery, and then it became an interior gallery later. My designs showed all the baffles and shapes, because they were shooting with lead pellets. They used all of my elevations ... the trees and the ground down below were all "flats" made out of steel and they were all repainted every night. They made enough to pay those painters and then some, and this was the beginning of that "maintenance attitude" in Disneyland which grew to include every spot within the Park. They did it that way until the pellets began bouncing back and hitting people in the forehead. They had a lawsuit or two and they went to the infrared method.

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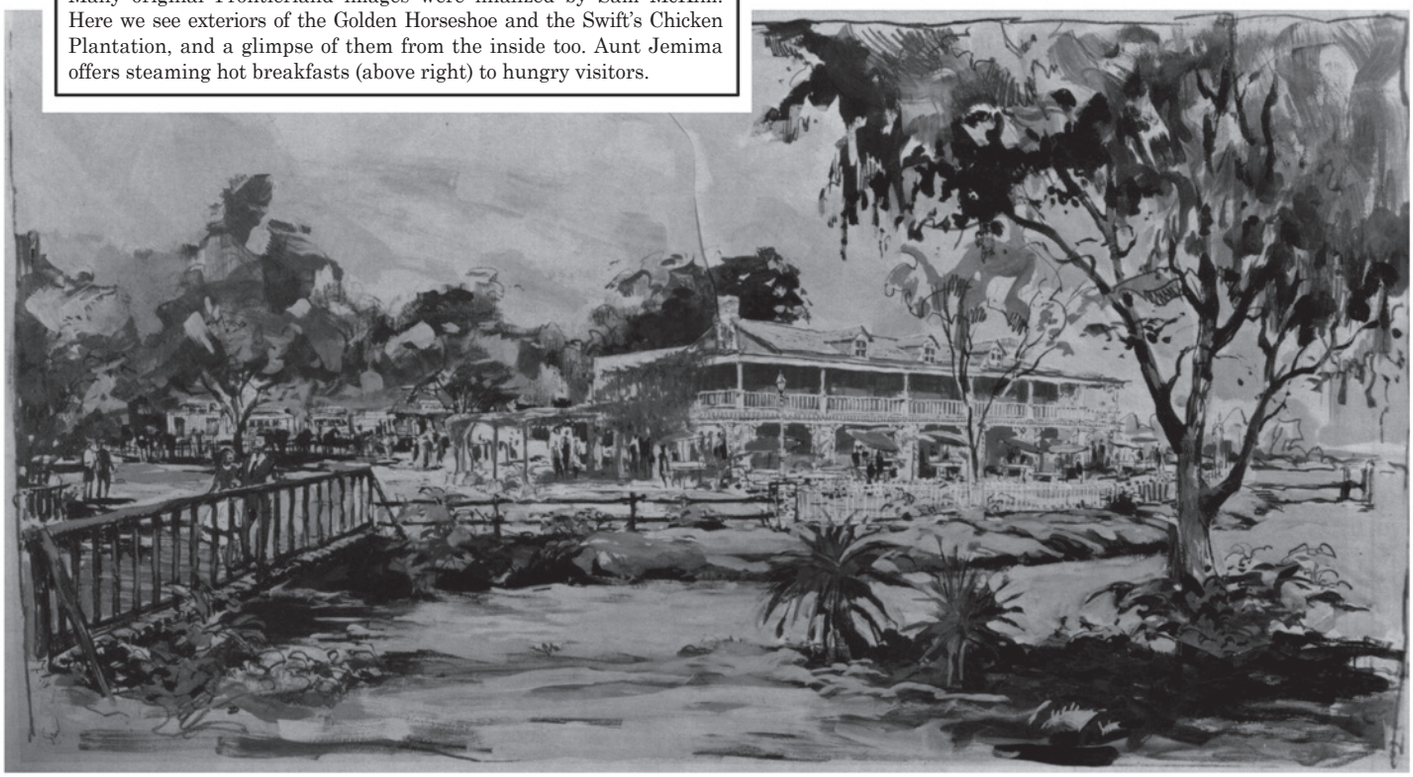
Many original Frontierland images were finalized by Sam McKim. Here we see exteriors of the Golden Horseshoe and the Swift's Chicken Plantation, and a glimpse of them from the inside too. Aunt Jemima offers steaming hot breakfasts (above right) to hungry visitors.



THE "E" TICKET: How much direct contact did you have with Walt Disney during this process?

SAM McKIM: Well, he had a lot of enthusiasm about these Disneyland ideas himself. And he enjoyed people that contributed to the visualization of something, even if it went beyond what he'd first said. But it had to be in the same direction ... with the same feeling. There was an old saying around there that "there were a lot of good horses hired by the Disney organization, but they had to pull the wagon in the same direction."

THE "E" TICKET: Do you have an example, or an incident working with Walt, where this came up?

SAM McKIM: I did some of the Indian villages in Frontierland ... you know, sketches of the teepees and the like. I had put in some human scalps up on the top of the teepee poles, drying in the wind so to speak. Walt saw them and said, "Sam ... no, no ... take those out!" And I said, "Well, you know that that's real stuff... the Indians had 'em." and Walt said, "Yeah, I know, but take 'em out!" And I knew what he meant. You can overdo this realism, and there were other aspects of Indian life that he wanted to share with Park visitors.

Another time I was working with Vic Green on a "redo" of Adventureland and they were adding Salesman Sam with his shrunken heads. They were adding other

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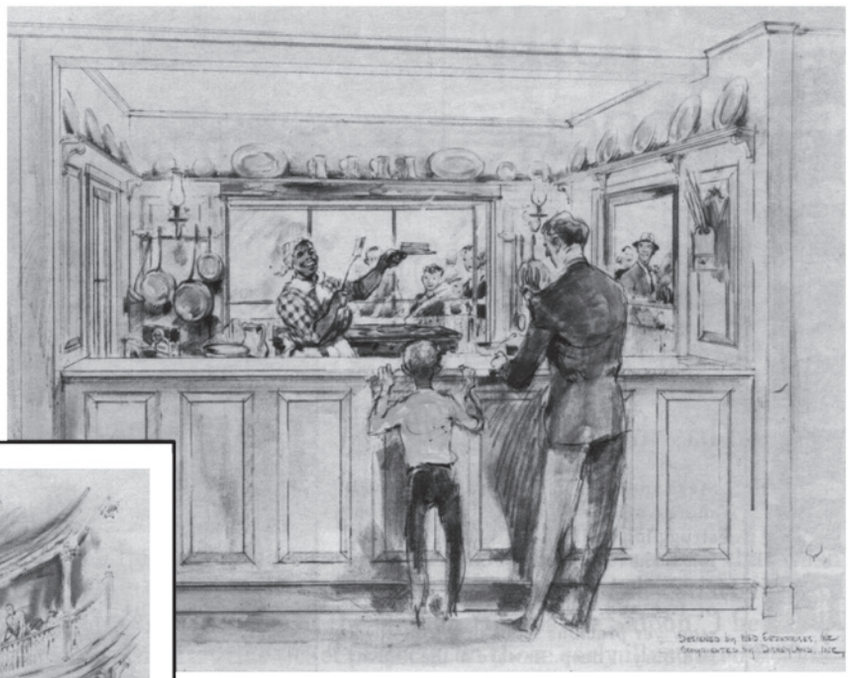
things like the elephants designed by Marc Davis and developed dimensionally by Blaine Gibson. I was offering some ideas, doing drawings and idea sketches, for a section where there were a bunch of chimpanzees around. I suggested something and Vic said: "Yeah, go ahead and do that ... see what Walt thinks of it." So I did a few drawings for a complex thing showing a chimp picking up a coconut and throwing it at another chimp. It would just miss him and go into the bushes, then he'd duck and come up and almost



get hit by his friend, throwing coconuts back and forth. This would have been pretty tricky to do, you know, and I had a collection point which would feed coconuts into their hands. And Walt looked at this and then looked at me and kind of frowned and raised his eyebrow and said, "Oh Sam ... no, no, no..." I was a little embarrassed and my friend Vic Green just looked over Walt's shoulder at me with a big grin on his face.

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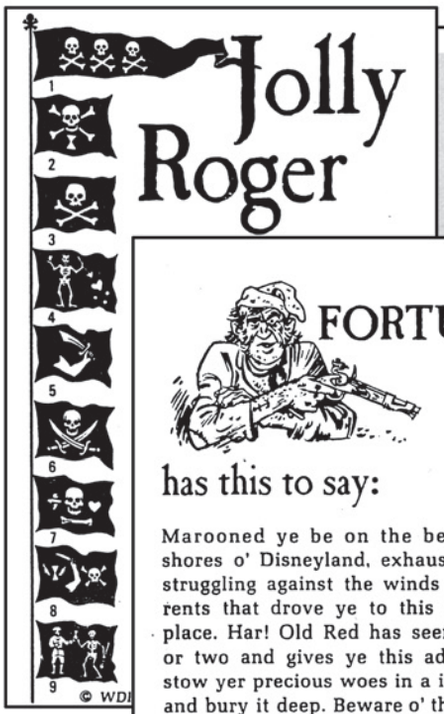
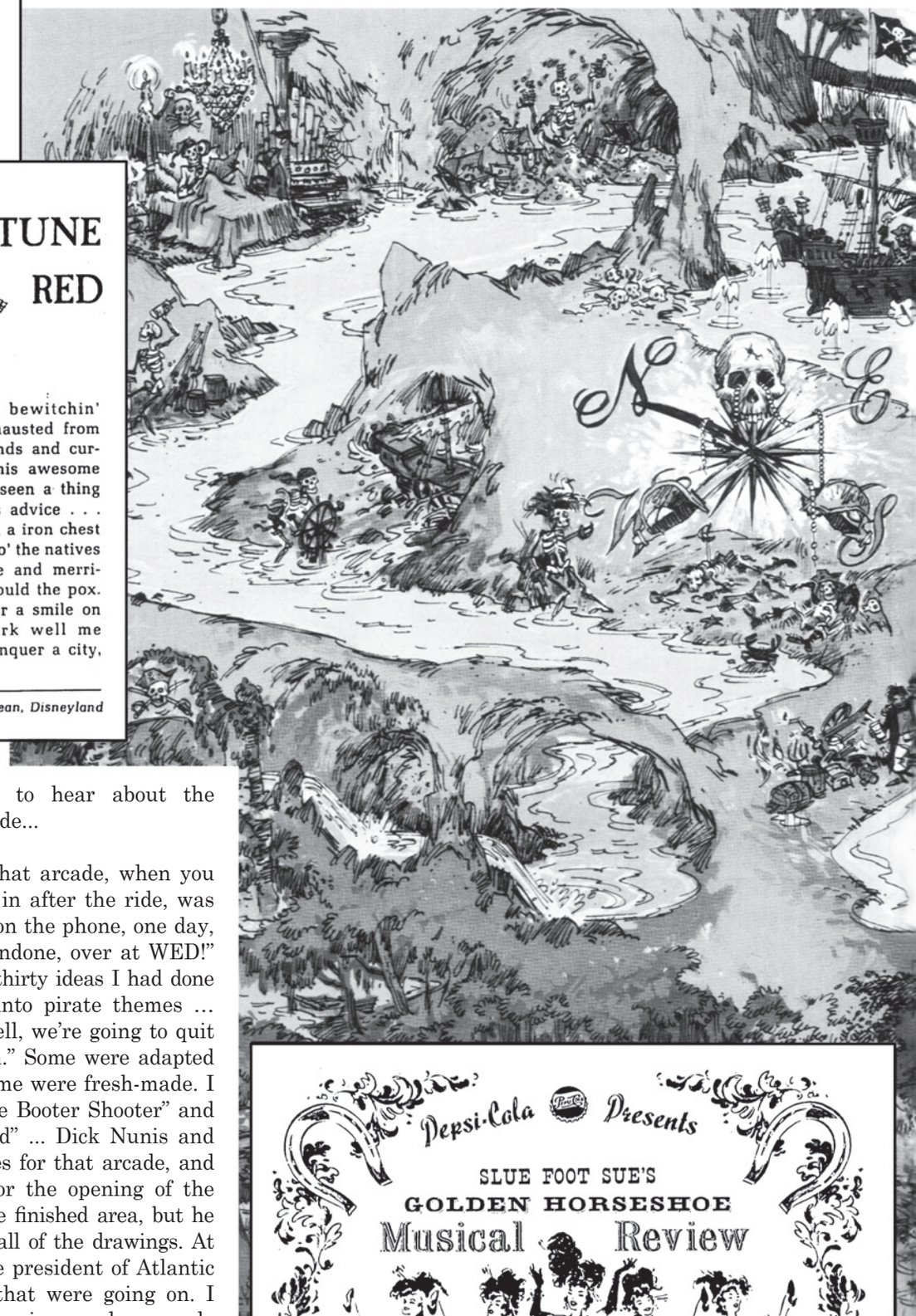

Jolly Roger
FORTUNE RED
has this to say:
Marooned ye be on the bewitchin' shores o' Disneyland, exhausted from struggling against the winds and currents that drove ye to this awesome place. Har! Old Red has seen a thing or two and gives ye this advice . . . stow yer precious woes in a iron chest and bury it deep. Beware o' the natives and their contagious glee and merriment, shun them as ye would the pox. Else ye be cursed to wear a smile on yer face — forever! Mark well me words: One smile can conquer a city, two a kingdom.
© WDP Pirates of the Caribbean, Disneyland



Pepsi-Cola Presents
SLUE FOOT SUE'S
GOLDEN HORSESHOE
Musical Review
The Golden Horseshoe is located in Frontierland, Disneyland where Frontier Street meets the River. Here Travelers from near & afar gather to enjoy the Entertainment & Refreshments of this famed Establishment.

THE "E" TICKET: We'd like to hear about the **Pirates of the Caribbean** Arcade...

SAM McKIM: The theming of that arcade, when you came down the ramp and went in after the ride, was assigned to me. Walt called me on the phone, one day, and said, "You left something undone, over at WED!" He was talking about twenty or thirty ideas I had done for turning existing machines into pirate themes ... pirate situations. Walt said, "Well, we're going to quit talking about them and do them." Some were adapted with quite a bit of work, and some were fresh-made. I had sketches of games like "Free Booter Shooter" and "Captain Hook" and "Blackbeard" ... Dick Nunis and I eventually did sixteen machines for that arcade, and I had to get this stuff ready for the opening of the **Pirates** ride. Walt never saw the finished area, but he saw a mock-up I had done, and all of the drawings. At one point Walt came in with the president of Atlantic Richfield, showing him things that were going on. I had an area set up with my drawings and a sample shooting game that had been veneered with wood and rope trim, and period weapons. I also designed the "Fortune Red" fortune telling machine.

THE "E" TICKET: We've got a set of the original fortune teller cards, with your illustration of the pirate. Your artwork turns up in many places at Disneyland...

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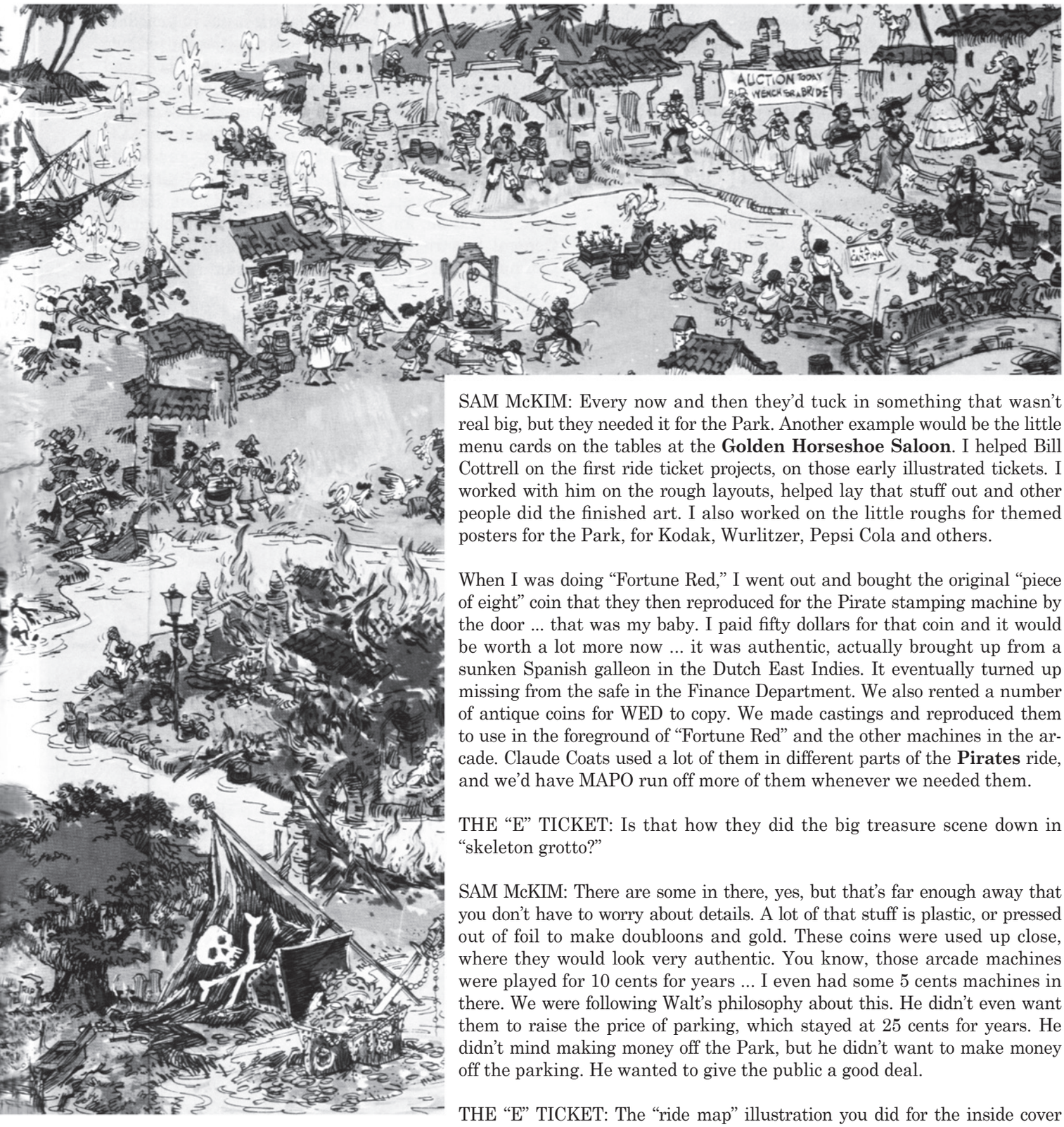

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SAM McKIM: Every now and then they'd tuck in something that wasn't real big, but they needed it for the Park. Another example would be the little menu cards on the tables at the **Golden Horseshoe Saloon**. I helped Bill Cottrell on the first ride ticket projects, on those early illustrated tickets. I worked with him on the rough layouts, helped lay that stuff out and other people did the finished art. I also worked on the little roughs for themed posters for the Park, for Kodak, Wurlitzer, Pepsi Cola and others.

When I was doing "Fortune Red," I went out and bought the original "piece of eight" coin that they then reproduced for the Pirate stamping machine by the door ... that was my baby. I paid fifty dollars for that coin and it would be worth a lot more now ... it was authentic, actually brought up from a sunken Spanish galleon in the Dutch East Indies. It eventually turned up missing from the safe in the Finance Department. We also rented a number of antique coins for WED to copy. We made castings and reproduced them to use in the foreground of "Fortune Red" and the other machines in the arcade. Claude Coats used a lot of them in different parts of the **Pirates** ride, and we'd have MAPO run off more of them whenever we needed them.

THE "E" TICKET: Is that how they did the big treasure scene down in "skeleton grotto?"

SAM McKIM: There are some in there, yes, but that's far enough away that you don't have to worry about details. A lot of that stuff is plastic, or pressed out of foil to make doubloons and gold. These coins were used up close, where they would look very authentic. You know, those arcade machines were played for 10 cents for years ... I even had some 5 cents machines in there. We were following Walt's philosophy about this. He didn't even want them to raise the price of parking, which stayed at 25 cents for years. He didn't mind making money off the Park, but he didn't want to make money off the parking. He wanted to give the public a good deal.

THE "E" TICKET: The "ride map" illustration you did for the inside cover of the **Pirates** souvenir book has always been one of our favorites. Is your name hidden somewhere in there?

SAM McKIM: "McKim" ... right there in lower left corner. That book is filled with Marc Davis illustrations. He certainly has a lot of great cartooning effect, doesn't he? That spirit ... you know, that's show business there. That map was done for that particular book, but Dick Irvine said he was going to use it for a game to be sold at the Park. They were going to find other uses for it but they never actually did. I took some liberties with this thing, rearranging some parts of the ride ... the "drops" aren't quite like they're drawn here, but the exit and entrance are right.

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THE "E" TICKET: Sam, one of the topics we really wanted to cover with you are those first classic Disneyland souvenir maps you did. Does your signature appear anywhere on them?

SAM McKIM: You can find my initials ... "SM" ... located up near the parchment label on the right side of the map. I did the Euro Disneyland map too, incidentally. There was a certain amount of direction that I got from every area art director. I had to make sure that it was his attraction, and that it looked right. Of course we had some aerial photographs, but things were being added that we didn't have photos of.

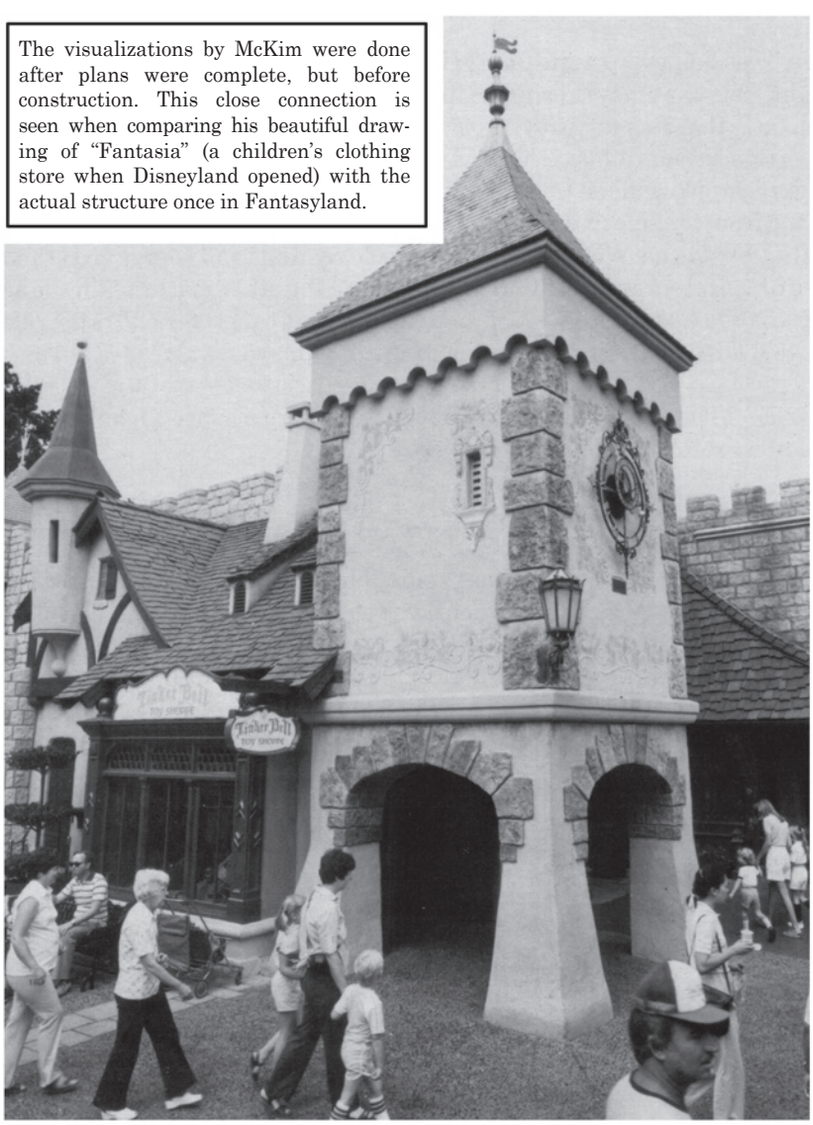
THE "E" TICKET: We've always wondered why there is no earlier map than the two dated 1958?

SAM McKIM: Well, that map was probably ready in 1957, but it wasn't ready to go on sale for about 8 months or so. Herb Ryman started laying one of these out, and then he didn't want to do it because it was so involved. He had done so many beautiful "bird's eyes" and things. Whether he suggested me for the job or not, I was appointed by Dick Irvine (who ran WED at the time) and I went to work on it. I started laying it out in pencil on heavy tracing paper. I took it to a point and used two color markers, an ochre for the roads and pathways, and blue for the water, so the lines wouldn't lose you. You could actually follow a path through there before getting into full color. Herb Ryman was the guy that laid out the original Liberty Street. He did the painting and I used his painting to suggest the relationship of all these shapes on this map. We pursued the Edison Square idea, off and on, for years. We even did a booklet for General Electric, but it didn't come off. Rolly Crump worked on it later, for both Parks.

THE "E" TICKET: Liberty Street and **Edison Square** appear on all five of your maps. Also, even on the very first 1958 map, there's a Haunted House drawn in over in Frontierland.

SAM McKIM: Well, they'd been talking about it even back then, and Walt wanted it for sometime. You know the story about Walt's attitude toward the drawings of a decrepit run-down mansion. He didn't like them, including mine. I started doing the original map at the

The visualizations by McKim were done after plans were complete, but before construction. This close connection is seen when comparing his beautiful drawing of "Fantasia" (a children's clothing store when Disneyland opened) with the actual structure once in Fantasyland.



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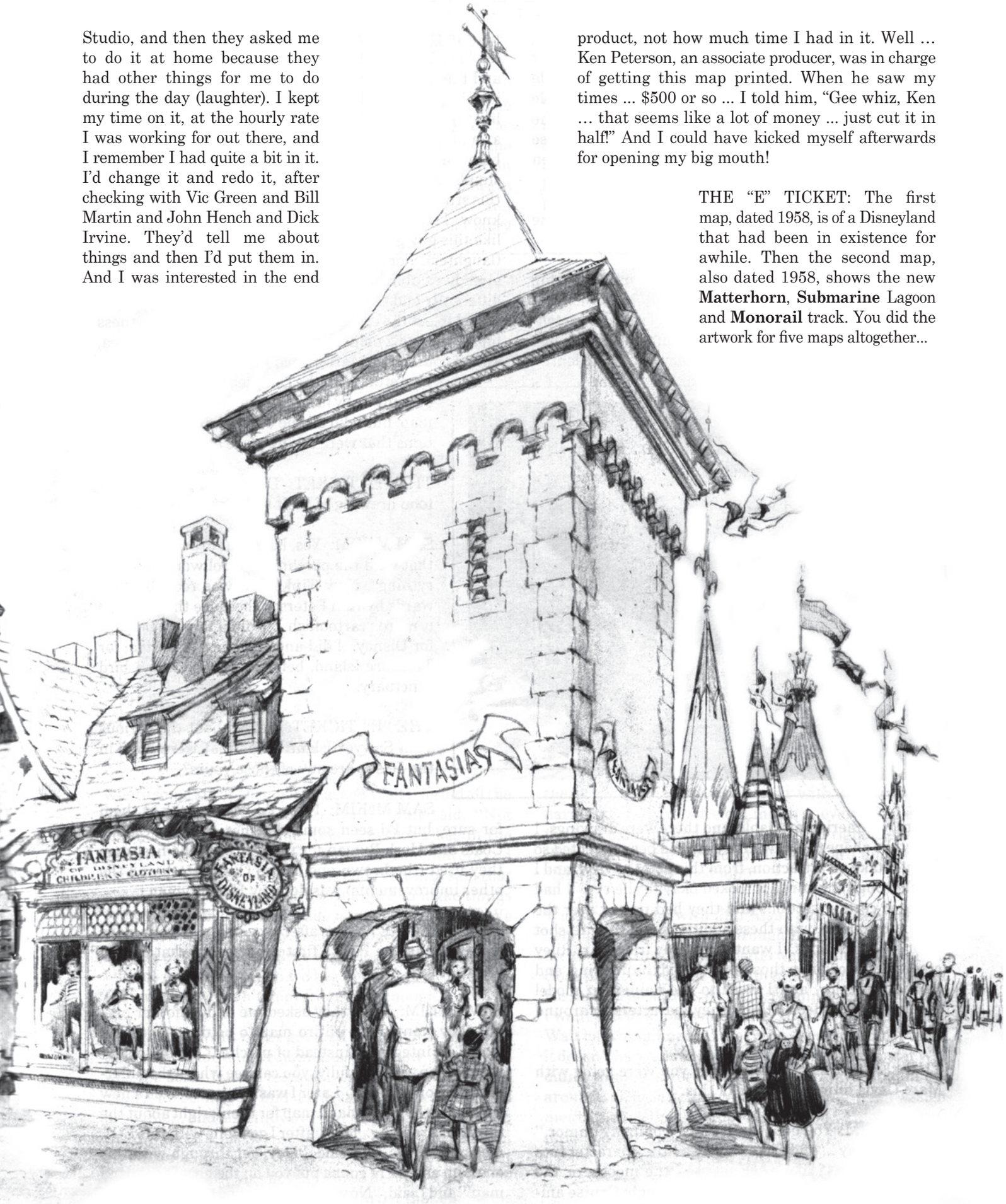
Studio, and then they asked me to do it at home because they had other things for me to do during the day (laughter). I kept my time on it, at the hourly rate I was working for out there, and I remember I had quite a bit in it. I'd change it and redo it, after checking with Vic Green and Bill Martin and John Hench and Dick Irvine. They'd tell me about things and then I'd put them in. And I was interested in the end product, not how much time I had in it. Well … Ken Peterson, an associate producer, was in charge of getting this map printed. When he saw my times ... $500 or so ... I told him, "Gee whiz, Ken … that seems like a lot of money ... just cut it in half!" And I could have kicked myself afterwards for opening my big mouth!

THE "E" TICKET: The first map, dated 1958, is of a Disneyland that had been in existence for awhile. Then the second map, also dated 1958, shows the new **Matterhorn**, **Submarine** Lagoon and **Monorail** track. You did the artwork for five maps altogether...



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SAM McKIM: I rather enjoyed getting in and bringing these maps up to date. Most artists have said about their work, "I should have done this a little different or a little better" but I had the opportunity to redo this whole thing several times. The later maps had this redone Frontierland area, and the Adventureland **Jungle Cruise** was changed. Over here in Tomorrowland we even added the little **Flying Saucers**, if you remember.

THE "E" TICKET: How did these revisions come about? What would initiate a new map?

SAM McKIM: It was when new attractions were being done. And it was the fact that Walt had said that Disneyland would never be completed. I called it "patching," and it was my suggestion to them that they change the color of the border each time they did a revision.

There were aerials available, and there were drawings. I knew the shape of a new area that had been accepted so I would take an attraction, from this point of view, and I would rough it in until it looked okay to the eye. I had updated certain sections and they had pasted over the original, you see, with these additions and then re-shot it for the black lines. I want to give my friend Art Riley credit for the color on those maps. I did the drawing, and he did the color, and I went to the animation model sheets and I selected all the Disney characters for around the border.

THE "E" TICKET: It seems like you were going with Marc Davis humor on some of this.

SAM McKIM: You bet ... and it was "company humor," you might say ... and I liked to get a little character into certain things ... like a big nose on the moose, or the howling wolf. And dealing with the **Jungle Cruise** animals in the pools, you know, hippos and elephants and the like. The gnus and laughing hyenas are carrying on and these guys are watching and wondering what the joke is, you see. I liked the cartoon aspect of elements like the **Casey Junior** and the other little trains running around. That's why the new ToonTown is so popular, because it's strictly the old cartoon exaggeration and simplification. I had a little bit more fun with some of this stuff ... like this baby zebra chasing a butterfly, you know. I stuck a few of these rascals in here and there … like this guy getting his whiskers blown off his behind (laughter). For this stuff in these "lands" the gags were already established, but I pulled them around a little differently and tried to have a little fun with them. But I tried to get the essence of the rides, and the exactness too. In this 1962 map we've redone the **Mine Train** area, and of course the **Matterhorn** and all the Tomorrowland stuff, with the Douglas **Rocket**. Art Riley actually drew in the **Matterhorn** in the second map, but I did all the other changes and additions that were taking place at the Park.

THE "E" TICKET: Did you do the little cartoon drawing of Walt there on the legend?

SAM McKIM: Yes, I did that drawing ... all of that with the parchment scrollwork and everything. Now Tinkerbell was redone afterwards by Ken Peterson, because they wanted it more "cartoonish." I did a few other maps for Disney. I did another one for Florida, for Treasure Island, before it turned into a bird sanctuary.

THE "E" TICKET: What about the various **Tom Sawyer Island** maps that were done in the 50's ... are any of those yours?

SAM McKIM: No … I'd have to look at them for sure, but I'd seen some sketches done by Claude Coats and Herb Ryman for that. I think the first map they used (the brown one before Castle Rock and the other improvements) was done by Herb Ryman.

THE "E" TICKET: Sam, after six versions of your maps were done in the Park's first nine years, what caused you to stop?

SAM McKIM: Well, they asked me to do another one, but they wanted the entire map to be done so that it would be integrated instead of patched. If you look at those maps very carefully, you can see where the different additions overlay. Later I was supposed to do a new version of the Disneyland map for them, right about the time I was retiring. Then, after I got done with this EDL map, one of the guys said, "Hey, get through with this one Sam and we're gonna put you on the new Disneyland map!" and I said, "No way ... I'm burned out" (laughter).

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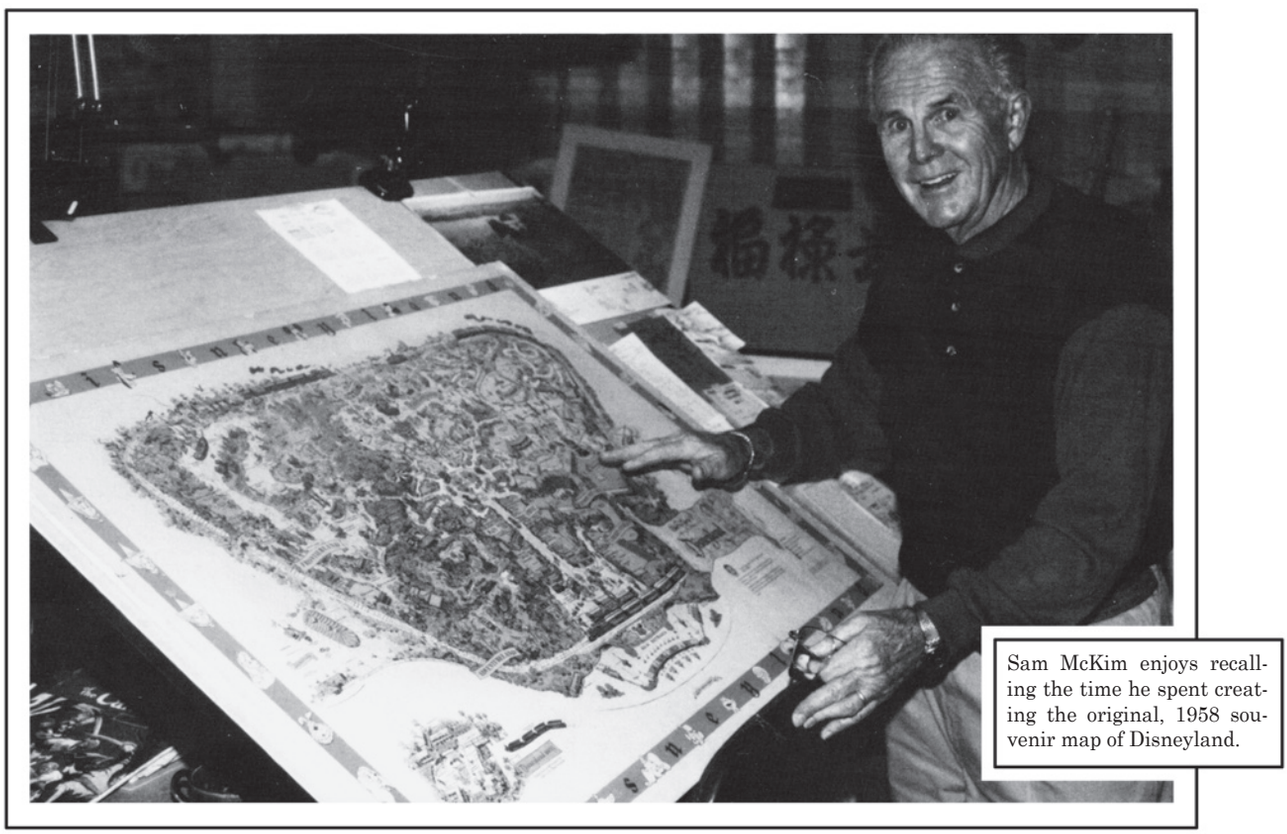
THE "E" TICKET: Can you give us some of your thoughts about Walt Disney?

SAM McKIM: Walt started out as an artist, and he remained a creator, and an innovator, but to me he was a "sparker." He had a knack of having his finger on the pulse of the audience. Walt Disney was in a position where he could guide others ... and there were always many things going on concurrently at the Studio ... and enjoy himself at the same time. There's an old story where some kid at Disneyland asked Walt if he did all the drawings, and did he draw at all. Walt said, "Not anymore ... think of it like this. I'm like a bee in the garden. I collect pollen from all the different flowers and I spread it around ... that's what I do." He also said that about money, and using it like manure to make things grow (laughter). He was quite a guy to be around. We knew he was a great guy, and we appreciated him, but once he passed away and we knew he wasn't going to be with us anymore ... then we began to think to ourselves that maybe we didn't appreciate him enough.

Fortunately, Walt never got mad at me at any time. He may have made a few comments, you know, because he was the boss. I was a team player, but I had the opportunity to be myself and to develop whatever skills I brought in, and hopefully over the years I got better. And that's what an artist must do. He doesn't become an executive ... he stays an artist and his development continues within his chosen field. I decided a long time ago that it's better to be a working artist that enjoys his work and gets interesting assignments than somebody that organizes the work of others.

When I was working on the pre-show for **Great Moments With Mr. Lincoln** for Disneyland, we worked closely with Walt. It was the final showing to Walt, before everything was packaged and put in, and Walt looked at all the finished and really customized art that had been photographed for the new projection system. They were all set up and they ran these slides, one after the other, and they were timed with full music and narration, and the voice of Lincoln ... everything except the final painting and I had the original right there. And Walt liked it. He turned to me afterward and he said, "Sam ... you did a good job!"



Sam McKim enjoys recalling the time he spent creating the original, 1958 souvenir map of Disneyland.

Walt was talking with Jim Algar and I was a half-step behind them going back through the offices. Jim asked me to come into his office afterwards, and asked me to close the door because he wanted to have a private chat. He said, "You know ... Walt just complimented you, and I want you to know something. In all my 46 years here, Walt has complimented me twice. You remember this … it doesn't happen very often." We all realized that if Walt didn't think we were doing good work, we wouldn't be around. The fact that you kept getting fresh assignments meant that he approved of you. He was a very unique man.

Sam McKim

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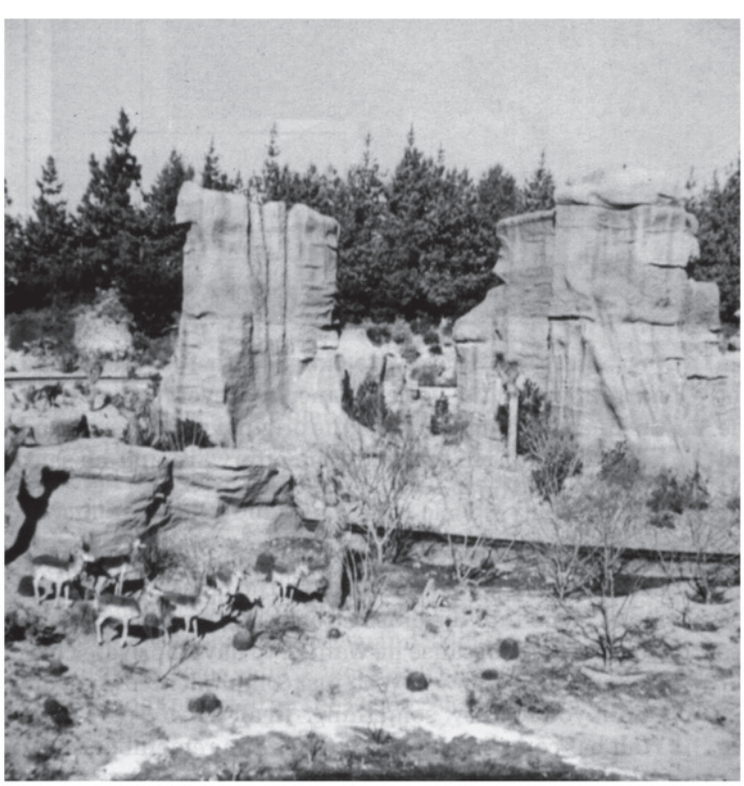
* * * VINTAGE VISITS * * *

Our Vintage Visit this issue features some very special photographs of Disneyland taken by Polly Anderson. Polly accompanied her husband, Imagineer Ken Anderson, on some of his early trips to the Park and, fortunately for us, one of her hobbies was photography. She remembers that while she took pictures with her 3-D camera, Ken would spend his time drawing in his sketch books for various projects around the Park. Polly recalls that on Disneyland's Opening Day it was a thrilling experience to meet the many celebrities like Eddie Fisher and Irene Dunne.

A great action shot of Walt Disney on Opening Day. He certainly is leading the parade down Main Street ... from way out on the front bumper of a tin lizzy. Many antique car clubs have participated in Disneyland events ... this one is from the Horseless Carriage Club.



Here are two photos from a later visit to Disneyland. Antelope pause near their watering hole to watch the **Mine Train Through Rainbow Caverns** wind its way across the Painted Desert. To the right is a favorite scene ... an original **Mine Train** locomotive "steaming" along the river, beneath a Cascade Peak waterfall.

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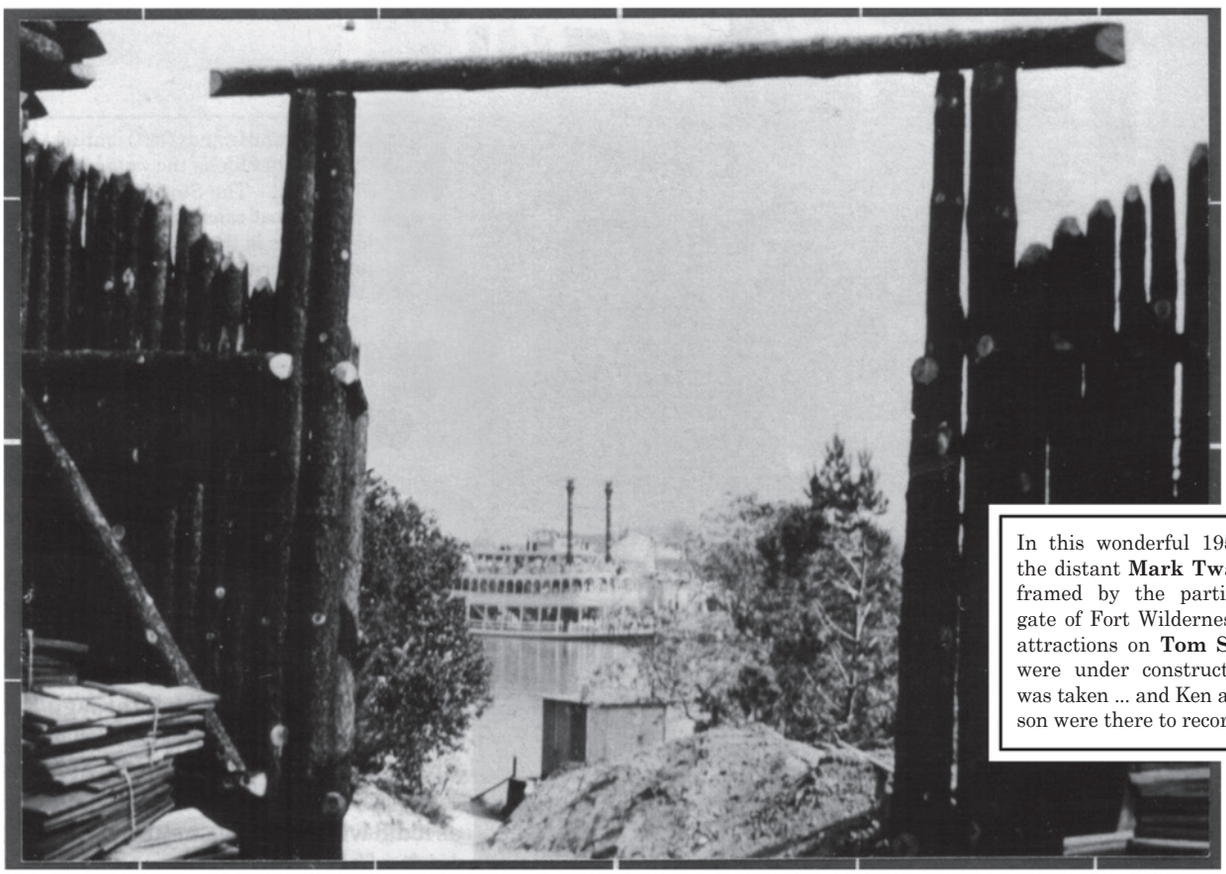
Actress Irene Dunne poses on the bow of the brand new **Mark Twain**. This is its maiden voyage around the Rivers of America, through an uncharted (and unfinished) Frontierland. Ken and Polly Anderson went along on that very first cruise after witnessing the steamboat's dedication ceremony.

Another snapshot of the Opening Day parade on Main Street. Actress Gail Davis, in her costume as television's Annie Oakley, rides past on horseback. Many celebrities, including Fess Parker and Buddy Ebsen, were included in this mounted posse.



In this wonderful 1956 photograph, the distant **Mark Twain** is perfectly framed by the partially completed gate of Fort Wilderness. The earliest attractions on **Tom Sawyer Island** were under construction when this was taken ... and Ken and Polly Anderson were there to record the moment.

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ON DISNEYLAND'S WATERWAYS

Walt Disney's Disneyland is a place of fantasy, and most people who visit the Park come away with fantasies of their own. How many of us share the impossible dream of remaining after closing time, (perhaps on **Tom Sawyer Island**) to explore the enticing places which we see just out of reach. Many wish they were "cast members," or parade performers, in order to extend their experience in this enchanting place. The Magic Kingdom is indeed magical, and it instills in many of us a desire to wander into the wooded and mysterious "berms," the park-like grounds of the **Autopias**, or the piney upper reaches of the **Matterhorn** ... these scenes all demand (in our dreams, at least) a closer look.

Walt Disney and friends (left) embark on their journey along the waterways of Disneyland. The **Storybook Land** and **Motor Boat** canals represent the highest points in the system. Excited **Motor Boat** cruisers churn beneath the **Viewliner** trestle in the pre-1958 photograph to the right.

An intriguing fantasy seems to force its way into our imagination every time we visit the Park: we wish we could board a canoe (or a canal boat, a motor boat, or a jungle boat) to travel along the entire length of Disneyland's "Big River" system in its actual uninterrupted flow. Few people are aware of its true length, that it winds from Tomorrowland, through Fantasyland and Adventureland and all around Frontierland - a pathway of water that today flows throughout Disneyland much as it did when Walt Disney brought it into existence back in 1955.

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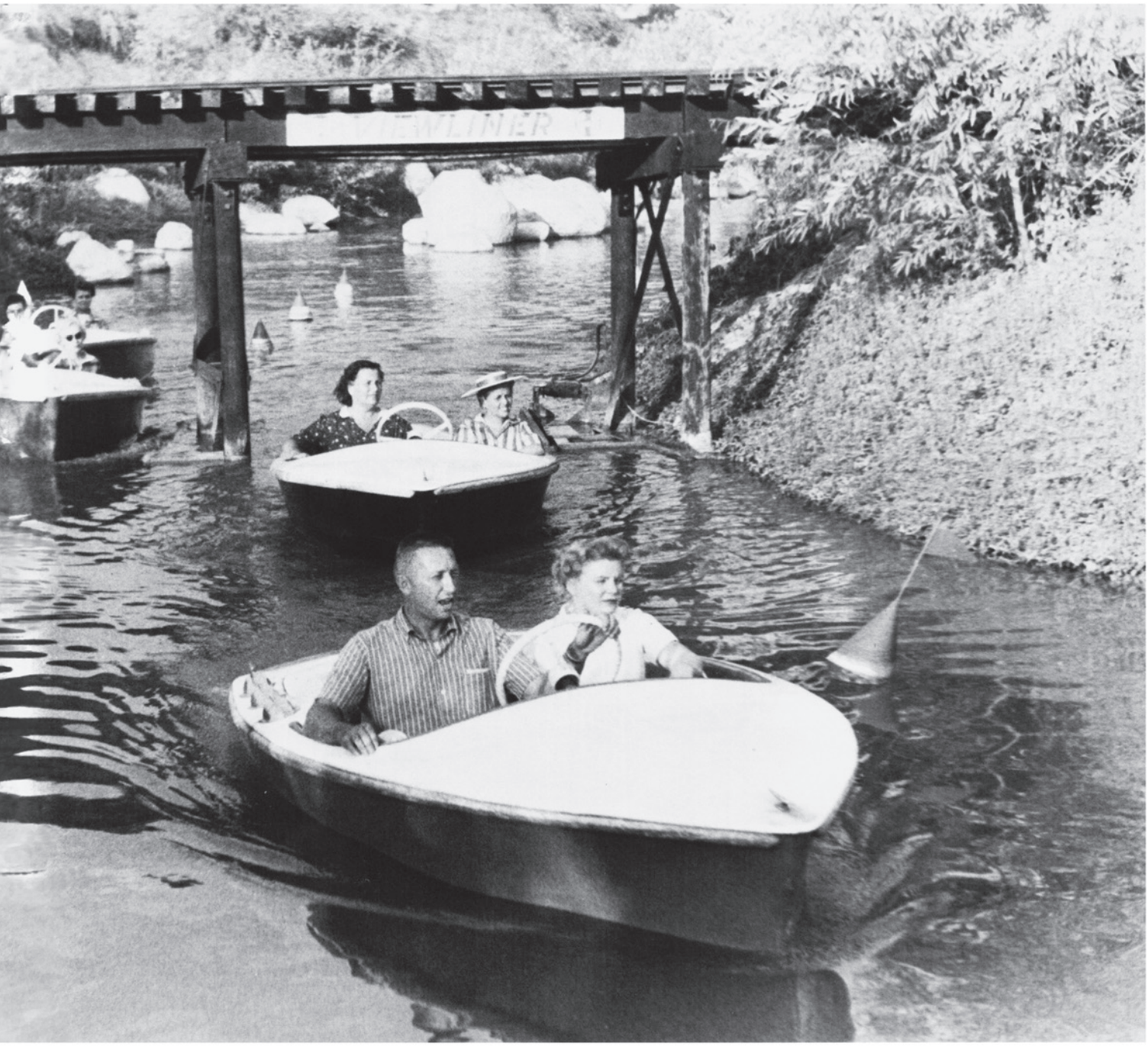

Disneyland is constantly changing. We see this within the rides as they are refurbished or removed, and in the Lands as their themes are altered with parades and promotions. Ride facades and color schemes, plantings and walkways evolve over the years, but down between the embankments (and in huge pipelines beneath our feet) a vast water circulation system has remained in place through the decades. Disneyland has two kinds of river: the "dark water" system and the "clear water" system. Clear water is found in the indoor boat rides like **Pirates** or **It's A Small World**, in the "splash rides" like the **Matterhorn** and **Big Thunder**, and in the **Submarine** Lagoon, where people view sights underwater. Dark water (the green stuff enjoyed by the ducks and swans...) is everywhere else, providing a great deal of scenic beauty for canoes, boats, steam and sailing vessels which follow this "natural" course. Clear water systems are closed, contained within their individual attractions, and no amount of imagination can extend them beyond their locations. Disneyland's dark water system, on the other hand, is interconnected, flowing throughout the Park. Over the years, attractions have been altered or removed along its banks, but the general shape and scope of Disneyland's Big River is unchanged. This beautiful river adds so much as it flows along (and into) Disneyland attractions that it is almost a ride unto itself. Our fantasy would be to ride Big River along its true length and enjoy what would then be the longest and most scenic ride in the Magic Kingdom.

The E Ticket THUMBNAILS BOOKMARKS print find search the hub 18-25

A fanciful look at the dark water system of Disneyland

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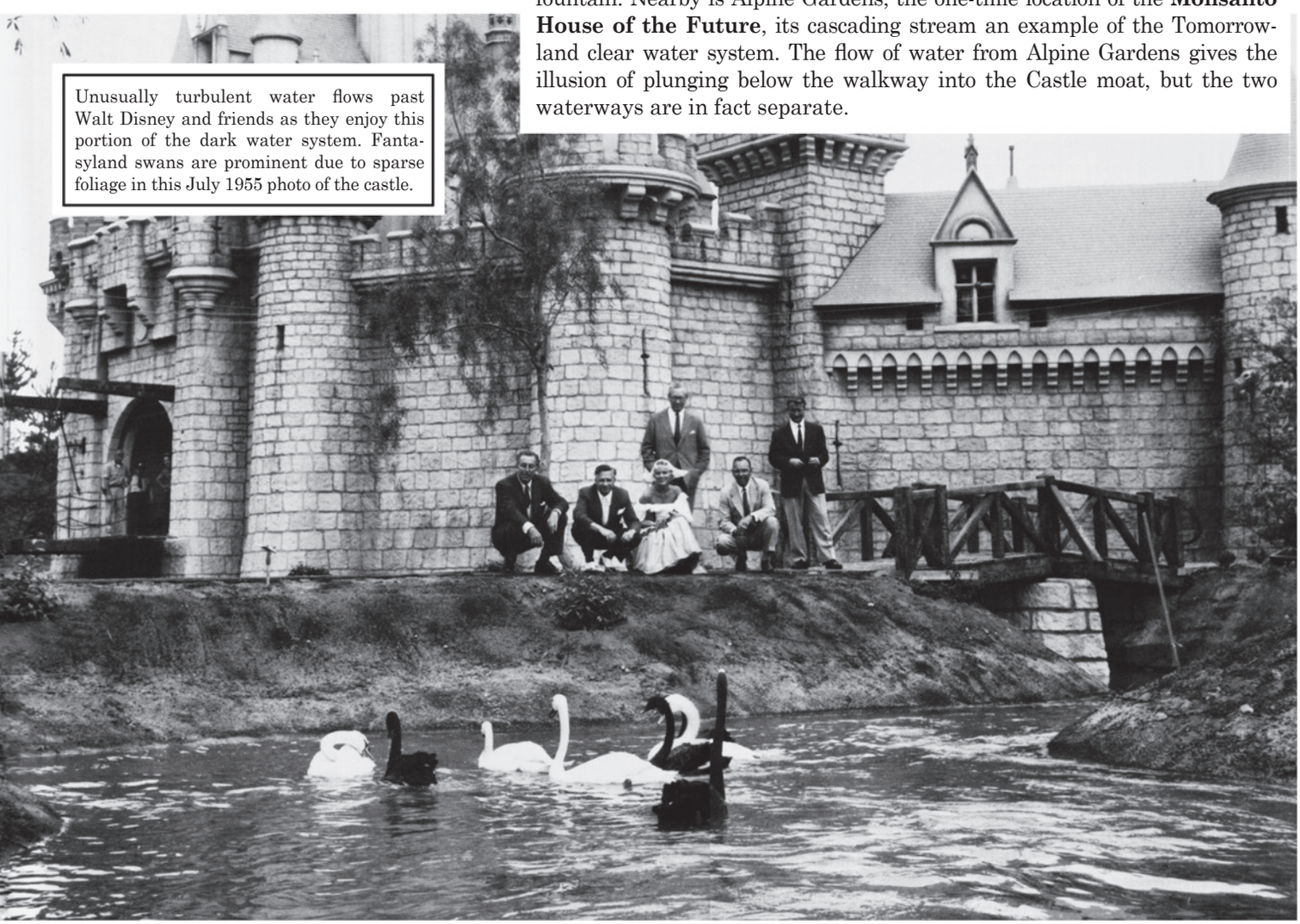
This fantasy excursion begins at the headwaters of Disneyland's river, in Fantasyland. Two million gallons a day are drawn from the low point at the back of Frontierland River, about 100 feet in front of the moose. From there the dark water is pumped and elevated to a point behind **Storybook Land** approximately 15 feet above its start. It can then be diverted or shared with the **Motor Boat** pond in Tomorrowland. As part of our fantasy, we pretend to be tiny enough to climb aboard Ratty's miniature houseboat, moored along the riverbank in **Storybook Land**. Our journey proceeds into and around **Storybook Land**, entering from behind the **Casey Jr. Circus Train**, just below Cinderella's lofty castle. After enjoying the familiar sights of Toad Hall and other Disney memories in miniature we find that the current is gently carrying us into the nearby **Motor Boat** lagoon. We follow the placid route of the **Motor Boats**, beneath the **Autopia**, with the **PeopleMover** and the sleek **Monorails** overhead. Our final view of Tomorrowland, as we enter a subterranean channel, would be the **Autopia** overpass, and the "seawall" which separates the **Motor Boat** pond from the clear water in the **Submarine** Lagoon.

Our route underground takes us beneath the walkway which curves along the Tomorrowland side of the **Matterhorn**, in the direction of the hub, and Fantasyland. Our tiny vessel resurfaces in the Anaheim sunlight once more in a pool surrounded by trees ... part of the moat in front of Fantasyland's **Sleeping Beauty Castle**. Here we join the beautiful swans to drift under an original wooden footbridge on the east side of the Castle, near Snow White fountain. Nearby is Alpine Gardens, the one-time location of the **Monsanto House of the Future**, its cascading stream an example of the Tomorrowland clear water system. The flow of water from Alpine Gardens gives the illusion of plunging below the walkway into the Castle moat, but the two waterways are in fact separate.

Unusually turbulent water flows past Walt Disney and friends as they enjoy this portion of the dark water system. Fantasyland swans are prominent due to sparse foliage in this July 1955 photo of the castle.



The Ticket THUMBNAILS BOOKMARKS print find search the hub 18-27

Like a bobbing cork, our tiny craft carries us serenely beneath the arched stone and timber drawbridge, which for 39 years has provided entrance to Fantasyland from

Disneyland's hub. Here the flow of water is deceptively gentle and gives the appearance of still water surrounding and defending the tapered castle walls. In reality, the current is taking us westward into "Carnation River," a twisting little stream lined with sculptured rock and flowering plants, wooden fencing and footbridges. Not far ahead loom the log walls and blockhouses of the stockade … the gateway to Frontierland.

A steady flow of people stroll across the wooden span, over the green depths of the timber lined stream. Most hurry through the gates towards the **Golden Horseshoe Saloon**, the **Mark Twain** and other scenes from America's Frontier up ahead. Some pause at the polished hardwood railing and peer down at the water, which seems to be bubbling and teeming with fish ... or is it just their imagination? Here the illusion of a mountain stream with reeds and cat tails flourishing beneath tall pine trees works well, considering that there's a medieval castle just across the plaza. Next on our river tour … Adventureland.

Now our little houseboat disappears beneath the "Tahitian Terrace" bridge, Adventureland's entrance through which visitors pass to experience the exotic thrills of the **Jungle Cruise**. Few guests moving toward the sounds of jungle drums and bird calls notice the flow of water down a narrow channel along the front of the **Enchanted Tiki Room** and what is now the **Aladdin Restaurant**. Our personal river ride gains speed as we cascade down into the lush and tropical "Jungle Rivers of the World." Nearby booms the voice of "Mekong Mike" (one of the brave guides escorting explorers past dangerous animals and hostile natives). He says that, in Adventureland, the waters of the Amazon, Egypt's Nile River, the Irrawaddy of Burma and others commingle. We wish we could remind him to include the waters that have carried us all the way from Tomorrowland. From the savage

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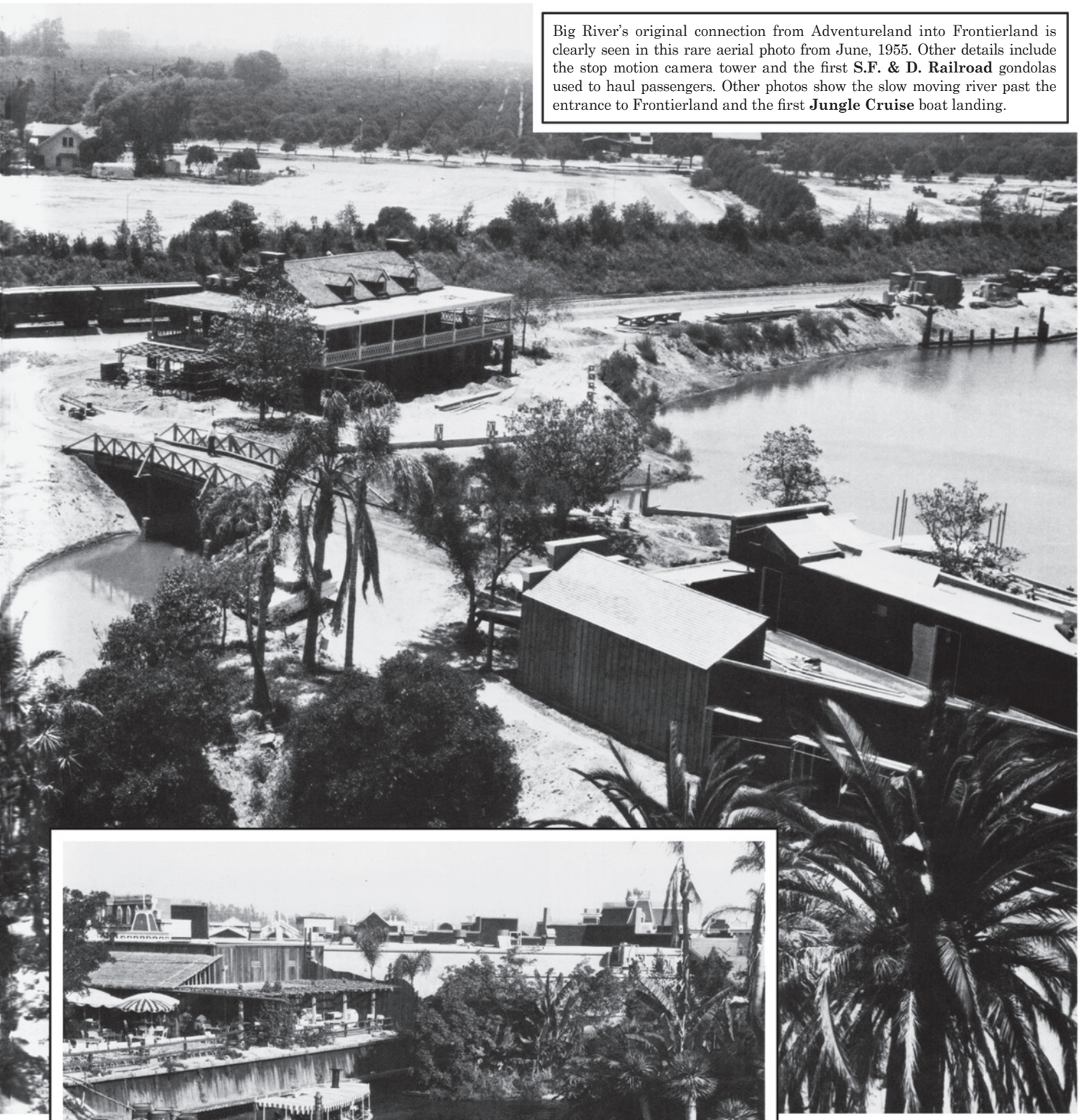
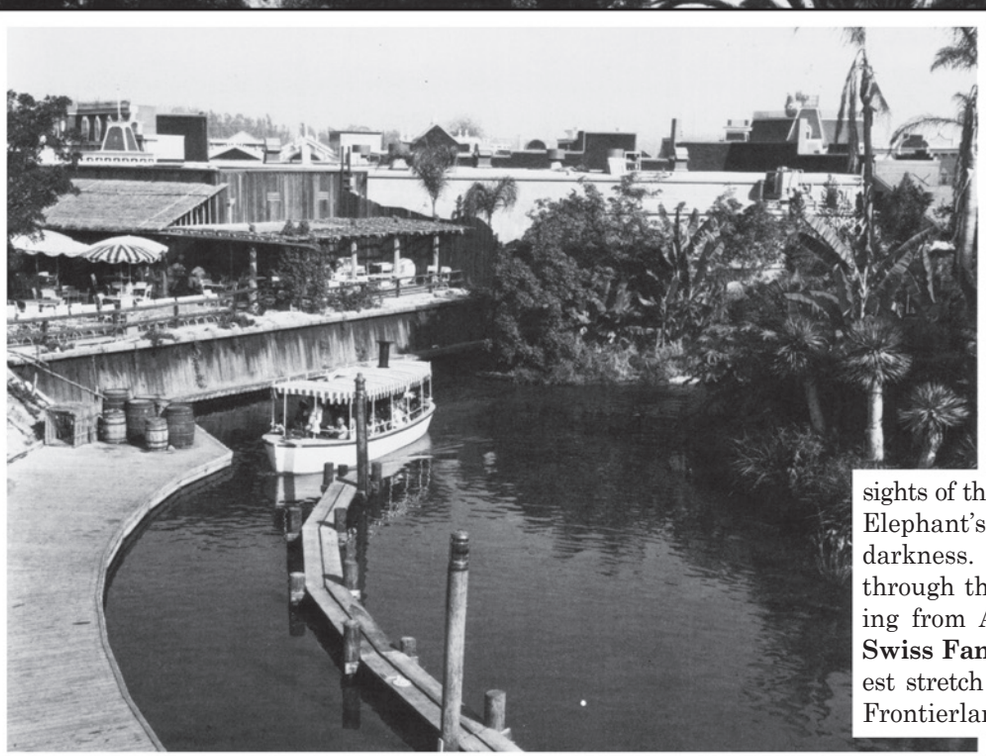
Big River's original connection from Adventureland into Frontierland is clearly seen in this rare aerial photo from June, 1955. Other details include the stop motion camera tower and the first **S.F. & D. Railroad** gondolas used to haul passengers. Other photos show the slow moving river past the entrance to Frontierland and the first **Jungle Cruise** boat landing.



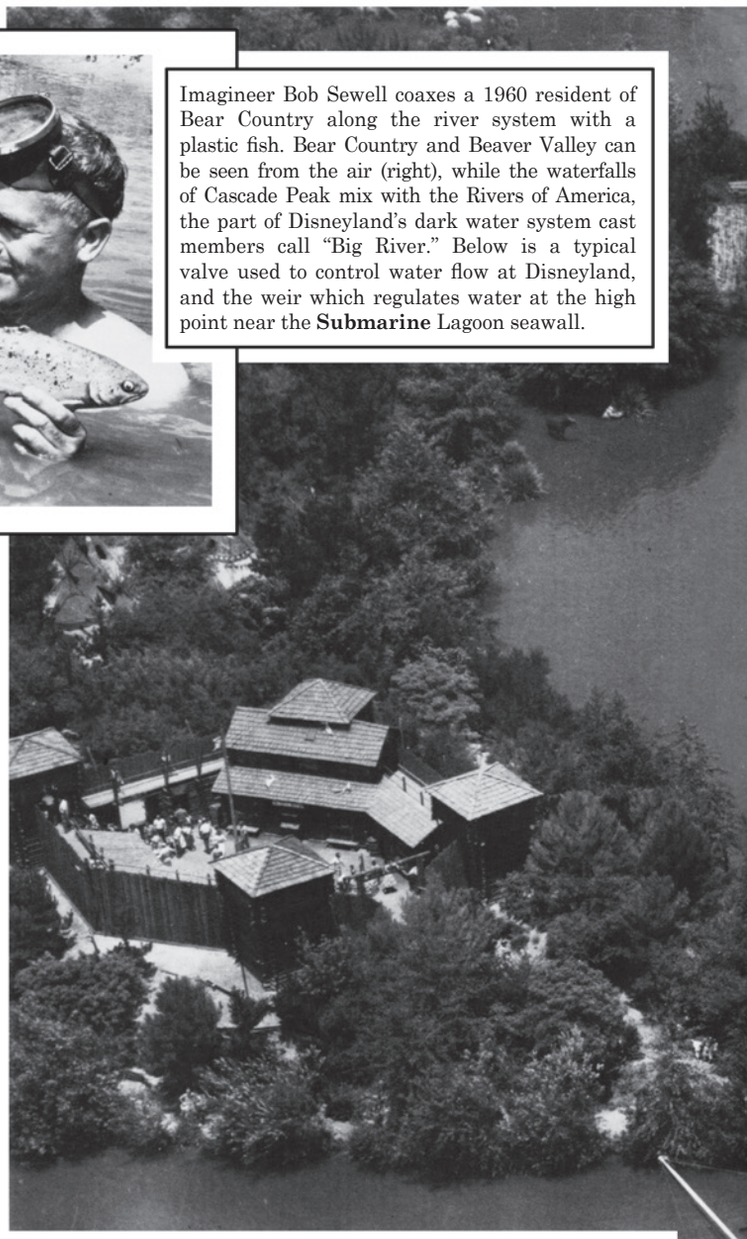


sights of the **Jungle Cruise**, with a glimpse of the Elephant's Bathing Pool ahead, we plunge into darkness. Our voyage is again underground, through the 37-inch mouth of the pipeline leading from Adventureland (near the base of the **Swiss Family Treehouse**) emerging in the largest stretch of the Disneyland dark water system Frontierland's Rivers of America.

The E Ticket THUMBNAILS BOOKMARKS print find search the hub 18-29

Imagineer Bob Sewell coaxes a 1960 resident of Bear Country along the river system with a plastic fish. Bear Country and Beaver Valley can be seen from the air (right), while the waterfalls of Cascade Peak mix with the Rivers of America, the part of Disneyland's dark water system cast members call "Big River." Below is a typical valve used to control water flow at Disneyland, and the weir which regulates water at the high point near the **Submarine** Lagoon seawall.

Our passage around this river is familiar, and is the location of most of the changes that have occurred along the dark water system over the years. In the early years of the Park, Adventureland's river connection was apparent, flowing visibly beneath the original footbridge near the Swift's Chicken Plantation restaurant. Indian Villages, landings for the **Tom Sawyer Island Rafts** and the **Indian War Canoes** ... all have relocated along the riverbanks many times. Once, explorers of **Tom Sawyer Island** were encouraged to catch fish from Big River using bait and bamboo poles provided on the rustic pier. The **Mine Train Through Nature's Wonderland**, a major attraction along the river in past years, shared its Bear Country and Beaver Valley streams with Big River. Now only the roaring waterfalls of Cascade Peak remain, pouring over abandoned mine train tracks and down into the river. As we round the **Island**, and approach the Friendly Indian Village, we know our long excursion on Disneyland's waterways is complete, and is about to begin once again.



Pretending we can ride Big River like a Disneyland attraction is a lot of fun, but the vast mile and a half waterway doesn't really flow in the linear manner we've implied. It is a circulation system designed to fill, drain and maintain optimum water levels within the attractions, and this is accomplished using a series of pumps and valves throughout the Park. Big River averages at least 10,395,500 gallons in volume (the clear water rides contain a total 7,581,500 gallons) and keeping these quantities in balance is complex at best. Factors such as flooding on rainy days and evaporation in hot weather (the rivers may lose as much as 30,000 gallons a day) can have dramatic impact on the larger parts of the system. Their levels are measured in inches throughout the Park and are constantly monitored and adjusted. One of the waterway's deepest spots, for instance, is in Frontierland's river at a level of 5'5". If a heavy rain causes water to accumulate around Frontierland and flood the Rivers of America to a depth of 5'10", it will raise the **Mark**

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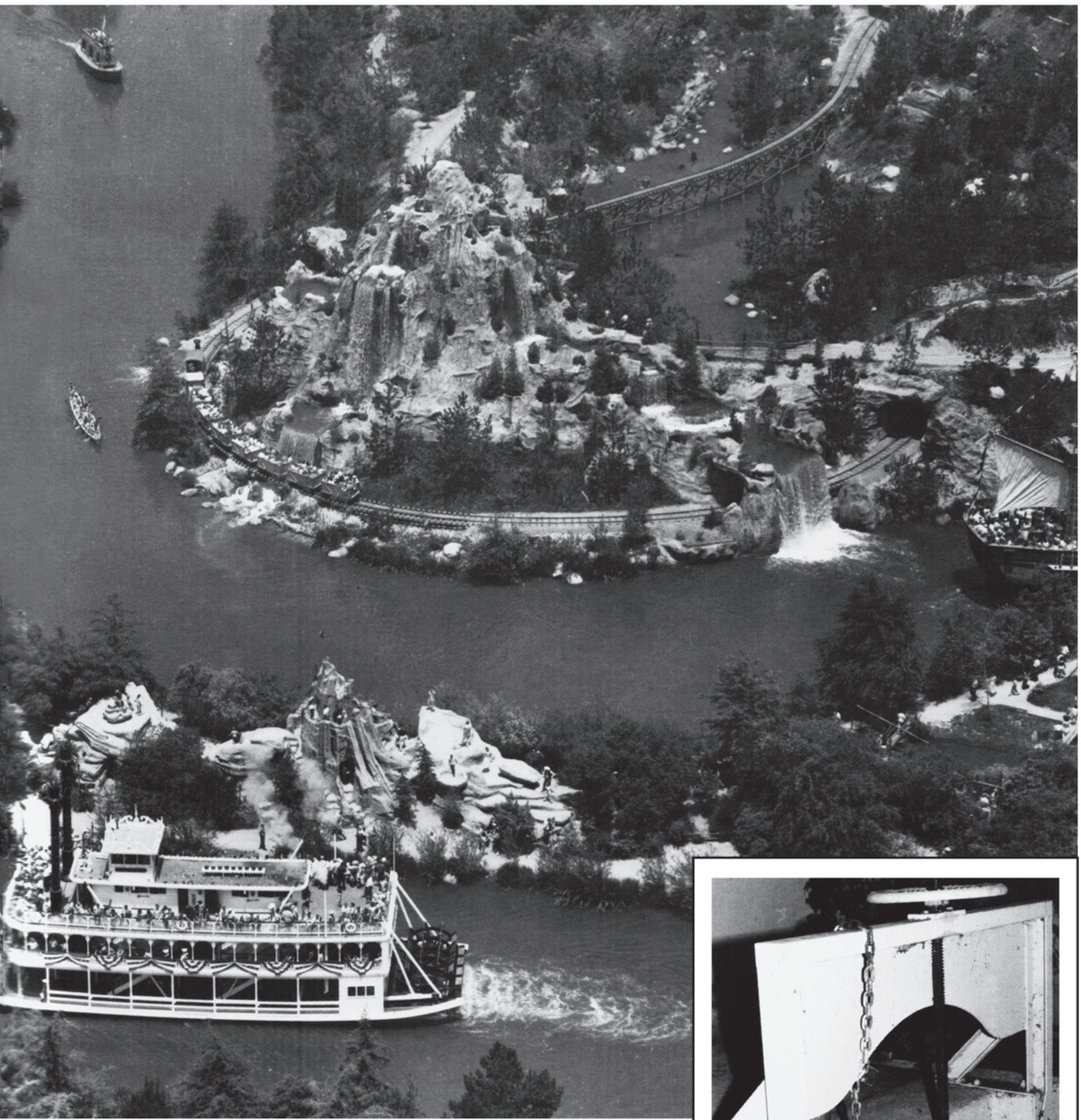
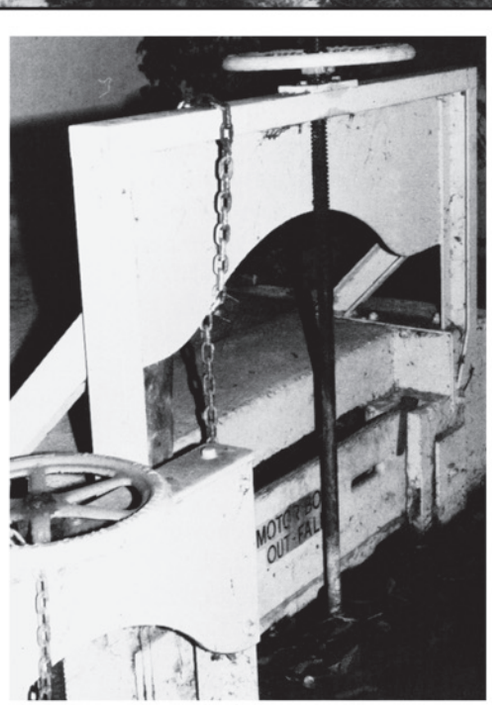
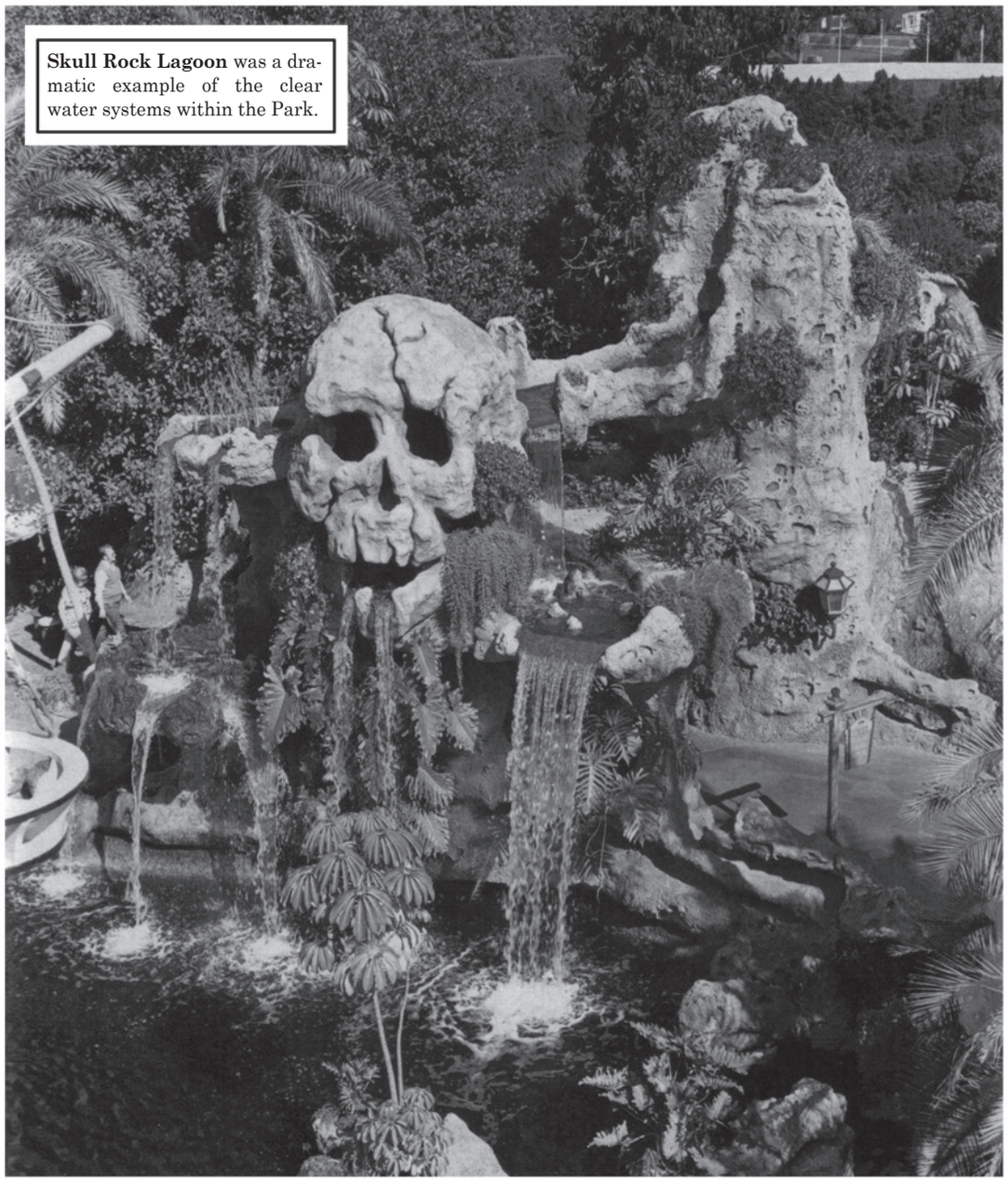


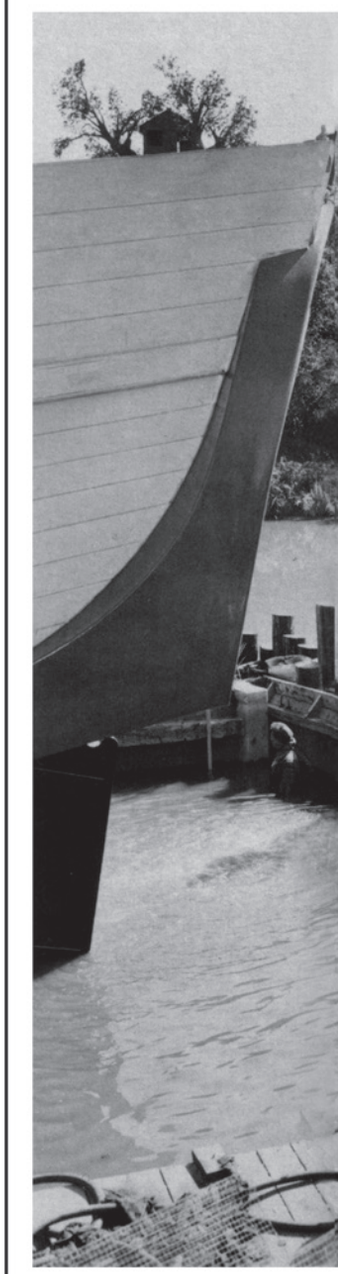


Twain to a level where it cannot be operated. Water levels are watched closely and lowered, when necessary, from valves at Fowler's Harbor and near the **Keel Boat** landing. The river must also be checked regularly for "turbidity," a lack of clarity caused, in real rivers, by sediment and impurities. At Disneyland this murkiness is desirable and is achieved with either brown or green dye. It takes 12 lbs of the stuff (and about 3 days) to properly shade Big River so that guests are unable to see ride tracks and other equipment beneath the surface.

THUMBNAILS BOOKMARKS print find search the hub 18-31



Skull Rock Lagoon was a dramatic example of the clear water systems within the Park.



When this waterway was first constructed (with the rest of Disneyland in 1955) over 55,000 cubic yards of earth were excavated to form the various riverbeds. After much experimentation, a combination of clay and earth was trucked from the Los Angeles River basin and used to line the river bottoms. In the course of refurbishing Frontierland over the years, the Rivers of America has been lined with concrete, but the Jungle River in Adventureland still leaks slightly, returning water to Anaheim's water table. Disneyland's various clear water systems are refilled as needed from domestic pipelines. The dark water system is augmented from Disneyland's Well #1 (from a depth of 137'4"), located behind the berm, near Big Thunder Ranch. The Park's use and recirculation of water is remarkably efficient ... they currently use less water at Disneyland than was used to irrigate the orange groves previously on the property. When it is necessary to discharge a large volume of water (after a rain, or when closing a river ride) arrangements are made with local authorities. All waters released are monitored, and certified environmentally safe by the city.

The Big River 25 horsepower main circulating pump is concealed within Frontierland's rockwork, near the original **Pack Mule Ride** trail. This is the lowest point in the dark water system, and from here the water must be elevated 15 feet (through a 21-inch concrete pipe) to a point behind **Storybook Land** in Fantasyland. The river operates using "gravity flow" at a constant rate throughout, but some parts of the system (like Carnation River and the castle moat) are at levels where water must be pumped in, or pumped out as needed. Circulation of dark water

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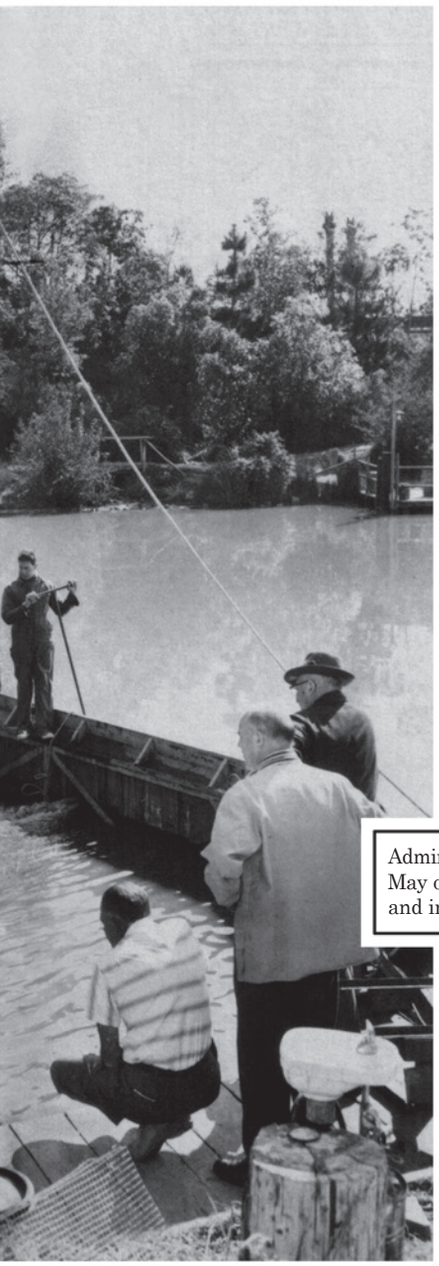
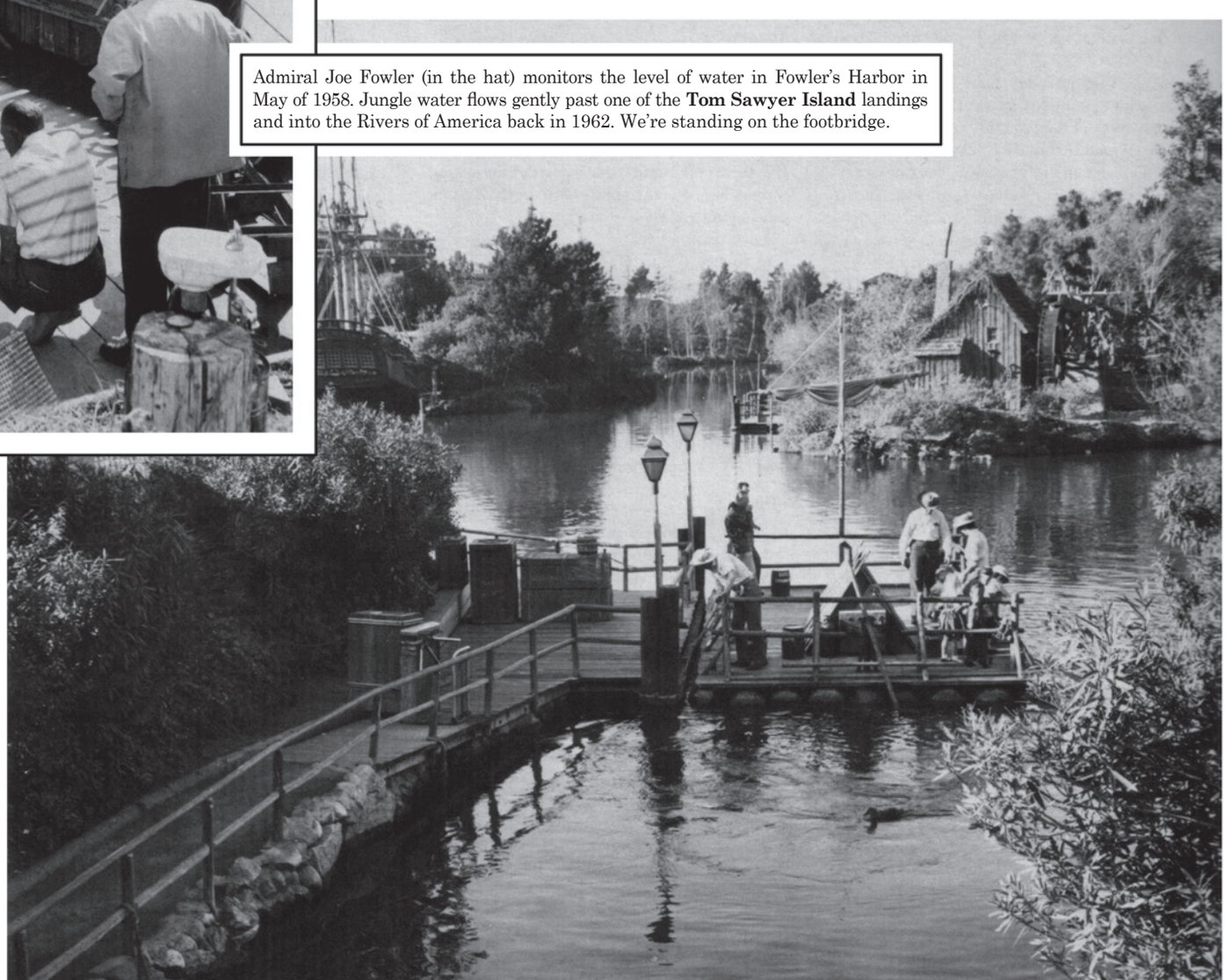
(and control of levels during rehab) may require specialized water pumps in place around the Park. Fowler's Harbor is an example of this (when the **Columbia** or the **Mark Twain** are dry docked) and so are the many waterfalls, which have individual pumping devices. Many valves and weirs retain or release water flow depending on what must be accomplished. Major valves are used to divert water between **Storybook Land** and Tomorrowland at the top of the system, with lesser valves to permit a by-pass flow directly to Frontierland and other points on the river.

Year after year, Disneyland's Big River weaves a liquid thread throughout all of the Magic Kingdom. Designed so skillfully it is accepted as natural, and is almost unnoticed by millions as they enjoy Disneyland's more obvious attractions. Once sensitized to Big River and its tributaries, we can appreciate how it adds to, and supports, the attractions along its banks. Many scenic elements, large and small, participate in the flow of the river. In **Storybook Land** for instance, the Old Mill, Gepetto's Village, and a miniature brook from the Mine of the Seven Dwarfs all contribute beautifully. Small and swift, "Bear Creek" babbles past **Country Bear Jamboree** to splash into the river while **Keel Boats** and **Canoes** churn past in their journey up-river. Some spillways go unseen, like the "Maui Tiki God" whose waters enter the Jungle River from the **Enchanted Tiki Room**. Some are occasional, as with the "Treehouse River" from **Swiss Family Treehouse**, when it is allowed to cascade down the embankment into the **Jungle Cruise**. Many, like the mountain springs plunging from the gnarled roots beneath Tom and Huck's Treehouse, down past the cattails into Frontierland's river, will always be part of our memories of Disneyland.





Admiral Joe Fowler (in the hat) monitors the level of water in Fowler's Harbor in May of 1958. Jungle water flows gently past one of the **Tom Sawyer Island** landings and into the Rivers of America back in 1962. We're standing on the footbridge.

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MAIN STREET MAIL BOX

"Even though New Orleans Square is my favorite 'land,' the many faces of Tomorrowland make me the most nostalgic. Thank you for the article 'A Guide To Disneyland On Television.' I've been wanting that information for a longtime. I just wish someone would compile all the shows and make them available on tape to us. Any ideas?" - T.N., North Hollywood, CA

"I just finished reading Issue #17. I really like the new paper - the photo reproduction is much better. I really enjoyed the Vintage Visits photos in #16 and #17. I hope more readers will keep coming up with these great pictures. The Haunted Mansion article, and Marc Davis interview in #16 were wonderful as well as the 1967 Tomorrowland and John Hench interview in #17." - S.A.R., Chula Vista, CA

"Great interview with John Hench. Although not one of my favorite time periods, the overall view of Tomorrowland was informative and impressive. Vintage Visits have been one of my favorite innovations of the last two issues. I love old snapshots of the Park, often showing pieces that never made it into Park publicity. The video guide was neat and informative - the only problem, to get the stuff on video so I can watch it. At least now I know what is out there and which of the various shows I need to find. Does the KABC television news special of June 15, 1959 still exist?" - P.J., Dana Point, CA

"Just finished Issue #17 and was very impressed. Tomorrowland is always a very interesting and complicated 'land' to cover because by definition it must always be changed and updated. By covering each stage of Tomorrowland's development you provide a very important service to those interested in the history of Disneyland." - J.H., Manhattan Beach, CA

"Being a current Disney World cast member in Tomorrowland, I was excited to receive Issue #17 the day after our great wall went up for Walt Disney World's 'New Tomorrowland.' I enjoyed the photos of the construction being done, because every day as I go in to work, I visit the construction site. I can imagine that the excitement waiting for Disneyland's New Tomorrowland to open in 1967 was the same as ours is now in Florida. My co-workers all enjoyed the article and we hope that 25 years from now maybe our vintage pictures of construction of the Alien Encounter, the updated Carousel of Progress and the rest of Tomorrowland 1994 can generate the same excitement." - R.W., Orlando, FL

"I have been a loyal fan since Issue #6, and have always been a fan of Park history, especially of the kind before 'my time.' Issue #17 has exceeded all my expectations. Seeing concept drawings for the 1967 Tomorrowland just blew me away." - D.J.L., Pomona, CA

"I discovered your magazine at the July '93 convention. I bought a couple of back issues and I can assure you that I will be a lifetime subscriber. I especially loved the article on the Flying Saucers (#8) because that was my favorite ride at the Park. My 18 year old son shares my love of Disneyland and that article helped him visualize the Disneyland of my past." - C.K., Corona, CA

"Here's my subscription money! I am very grateful to the both of you for preserving our Disney heritage. Thank goodness you are doing this now, and we don't have to wait 25 years or so when everyone will suddenly realize that this should have been preserved." - L.H., Atlanta, GA

"Thanks for the reminder to renew. We really enjoy reading The 'E' Ticket. We have never been to Disneyland but hope to get there someday. The great pictures and articles to go along with them make us feel that a part of Disneyland is right here in Vermont." - K.R., Cuttingsville, VT

"I'm a very young Disney enthusiast, so my memories are not too old. However, the memories within your pages from other Disneyland fans fill my heart and mind. Even though I'm a WDW cast member, nothing compares with the original, and nothing excites me more. Thanks for each enduring nook and cranny. I'm obsessed with maps, ride system diagrams and attraction history and your material is first class." - V.L., Orlando, FL

"We met at a Disneyana show, between Issues #4 and #5. I bought the first four at the show and have been really pleased with the content and the continual improvement. Shortly after the issue in which it was described (#11) I found a copy of "In Natural Color" in mint condition for $19.50. I might have passed it up had I not been a subscriber, but I now consider it a bargain. I sincerely hope that you both did o.k. in last week's earthquake." - P.W., San Clemente, CA

…we were shaken somewhat, Pete, and we skipped one week working on this issue. Our Atwood jungle boat steam toy hit the floor and a number of ceramic plates (and salt & pepper sets) are gone, but we're okay. We'll just keep looking for more stuff…

"Your magazine is so captivating that, even on my busiest days, when The 'E' Ticket arrives in the mail I can't help but read it cover to cover. I especially enjoy reading the narrations from the attractions. The words can really help you relive the rides. Maybe you could have an article featuring the funniest, most memorable lines from individual Jungle Cruise operator spiels. Some of those guys are hilarious. I envy your access to so many revered Disney artists and their great memorabilia." - T. & L.B., Oceanside, CA

"Keep up the good work, Jack and Leon, with more of the old pictures of Disneyland. You're the only ones who consistently have them. By the way, I hated to tear this form out of my magazine ... there must be another way." - S.S., Agoura Hills, CA

...it's OK to photocopy our forms ... especially if you spread them around to friends...

"I had never even seen your magazine before anywhere, until I stopped in my local comic book store. Issue #17 was fantastic, and so informative that I am subscribing and purchasing several back issues. Being born in 1964 and living in New York, I missed most of the excitement of Disneyland. I did experience the opening of Walt Disney World and its changes throughout the years. Walt Disney has been a big part of my life and this will continue." - G.B., Williston Park, NY

"Your 1967 Tomorrowland issue was one of your best. I really enjoyed the interview with John Hench, and relished the inclusion of so many of his terrific sketches. The increased number of great vintage photos was very noticeable and appreciated. I hope your recent Haunted Mansion issue doesn't prove to be the last word on that attraction in The 'E' Ticket. Even though the Mansion has commanded space in so many issues, I'd like to know if any of your exceptional sources has the story behind the 'secret' Pet Cemetery which was for so long hidden away on the north side of the Mansion. Now that it's been relocated to the main queue area, I'm sure many of your readers would be interested in the history of this remarkable resting place." - S.Z., Culver City, CA

…the Pet Cemetery was hidden on the Splash Mountain side of the Mansion, mostly seen by cast members and the occasional V.I.P.'s escorted into the ride by that side entrance. Speaking of the Haunted Mansion, Issue #16 (and the letter in #17 from Michelle C. Hill of Tampa, FL) has spurred additional comment from readers. We were challenged to find a photo of him, so here's a rare shot of the ghost

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with his mentor, Yale Gracey, and some of your opinions regarding the existence of the "Hat Box Ghost" in the original haunted Mansion...

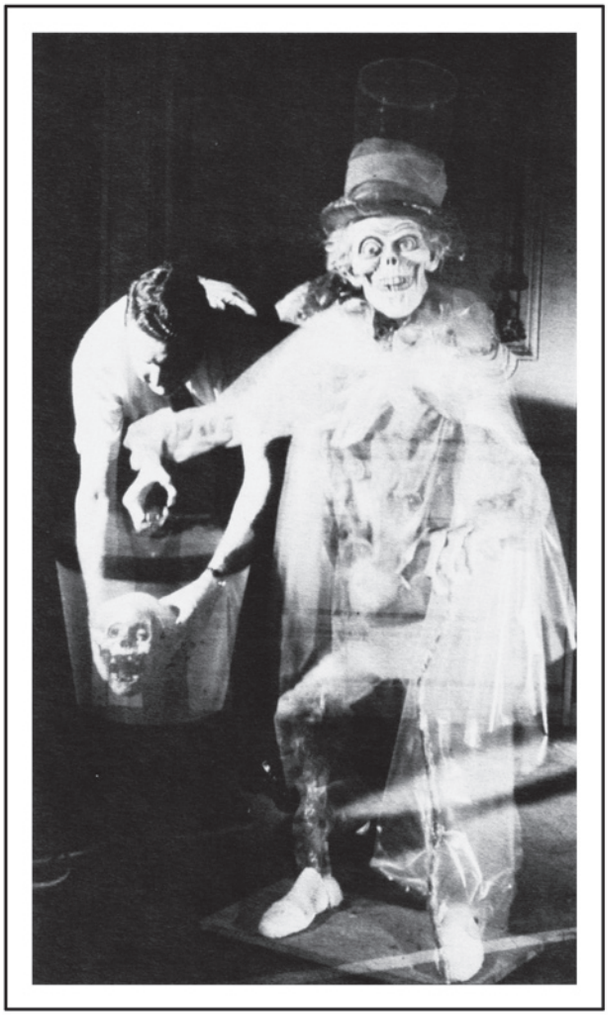
"Part of the fun of your magazine is that, along with the information and nostalgia your photos and articles impart, you also offer mystery and intrigue ... particularly with such attractions as the Haunted Mansion. In response to Michelle Hill's letter re: the 'Hatbox Ghost' in the attic, I have a few bits of information about that long-vanished spectre. A composite photo featuring this character was included in the old Disneyland hardcover souvenir book (pg 89 of 'The First Quarter Century'). Confusion as to this character's identity is due in part to the sound track album in which Thurl Ravenscroft describes the evil figure and then identifies the female spook as his bride. I hope I've either added some light, or some enshroudment." - B.S., Idaho Falls, ID

"I can provide some corroborating evidence on the Mansion's 'Hat Box Ghost' legend. Indeed this ghost was planned to appear in the attic with the bride, and according to the Disneyland LP record based on the attraction, he is indeed her groom. His photo appears on page 89 of the DL souvenir book with the white cover. Whether this ghost actually was in the Mansion or not, I seem to remember him but I was barely seven years old when the Mansion opened (and no doubt I spent most of the ride with my hands over my eyes). If they built him, they must have used him at least for awhile. I've seen a ride layout used to familiarize new workers with the show, and it shows the 'Hat Box Ghost' to the right of the Bride and the track. Hopefully another reader will provide a definitive answer, because I'd like to know myself." - S.W., Burbank, CA

"To answer your question about whether the 'ghoul with the hat box' made it into the Haunted Mansion, the answer is yes! He appeared in the attic to the right of the exit where the Bride is now. A photo of him appears on pg 2 of the 1968 WDP Annual Report, where WED designer Yale Gracey adjusts him for his appearance. It was one of my favorite figures in the ride. I also remember his face was later blacked out (showing only his other face in the hat box) before he was removed. I missed him and wished they would put him back in the ride." - B.R.T., Pasadena, CA

"I can confirm Michelle Hill's Haunted Mansion nightmare. The ghoul in the attic was definitely in place when I first rode the Haunted Mansion on August 10, 1969 (my23rd birthday). He was positioned approximately where the Bride is now located, so as to be one of the last things you saw before exiting to the graveyard scene. The Bride was located on your left as you passed the first set of leaping heads (just to the right of the door to the doombuggy storage area). Another change from day one is a shortening of the Ghost Host's narration in the hall area. He used to talk virtually the entire length of the hallway and therefore was a bit distracting. I'd love to see a copy of the original script as I don't remember what he said in that area." - C.N., Tucson, AZ

"I too have considered the Haunted Mansion an all-time favorite attraction. The mystery of the elusive attic Groom figure (or lack of such) has mystified me. I specifically recall seeing a photo of the finished Audio-Animatronic figure in a circa 1970 issue of Famous Monsters of Filmland in an article about the attraction. This same photo appears in Walt Disney's World of Fantasy by Adrian Bailey, and appears to have been photographed in the ballroom setting. I would be curious to know exactly why it was retired from the cast of 999." - B.F., Concord, NH



...our final comment on the enigmatic Hat Box Ghost comes from Walt Disney Imagineering's Tony Baxter...

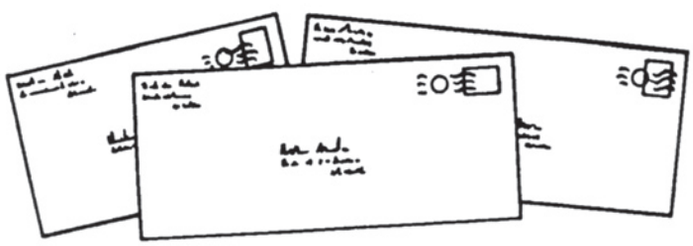
"Dear Leon and Jack ... I'm including a general show set plan which may help to enlighten the Haunted Mansion Mystery. It clearly and accurately describes the location of the hat-box ghost and also calls out the original location of the bride (just ahead of the current placement and on the opposite side.) My guess is the bride is currently in the exact location of the hat-box ghost as there would be a hole in the floor for the base frame of the figure that would be usable at this point."

"During the pre-opening week, August 1st through 7th, employees were invited to ride, and during the test for ride durability, we were able to ride two to four hours at a time without getting off. The hat-box ghost was installed and running during this period. It is possible that guests also rode the attraction in this time frame and saw the figure. The gag was to have his head become invisible and then appear in the box and constantly reverse back and forth. Unfortunately they couldn't get the head on the body to vanish effectively in this location. My theory is that it was designed to work in the same way as the ballroom and they tried to adapt the effect to this more conventional location and it wasn't convincing. The bride stood in front of a bunch of props that were also later removed. It seemed like a lot of drapery material made from transparent plastic."

"The original sound track from September, 1969 shows tracks that have later been removed and others that are currently buried by noise. Most memorable to me during that first August preview week was the complete 'Toccata & Fugue' as in Fantasia played throughout the graveyard queue while waiting to enter. This did a lot to build anticipation. The crow played a bigger role, but it was very damaging to the eerie nature of the show and has been minimized."

"Changing subjects completely, I'd like to clear up some confusion with regard to the 'E' ticket in Japan. TDL stopped selling ticket books at the main gate in March of 1991 as I reported when I sent you the photo of Splash Mountain (#15 Mailbox). However, for those people who still buy a general admission ticket at the main gate, tickets are available for purchase once inside the park. Since the whole point of ticket elimination is to cut back on operation expenses, this seems rather odd, since all the ticket sellers and takers must remain in place, even though ticket books are no longer offered at the gate! Only in Japan!"

"I hope this helps clear up some mysteries of the Mansion, sincerely..." - Tony Baxter, Walt Disney Imagineering, Glendale, CA



The many rivers of Disneyland were often enjoyed by the Park's creator, Walt Disney. Here he helps navigate an **Indian War Canoe** in May of 1956. Also along for the canoe ride are Joe Fowler, Bill Evans and Dick Irvine.